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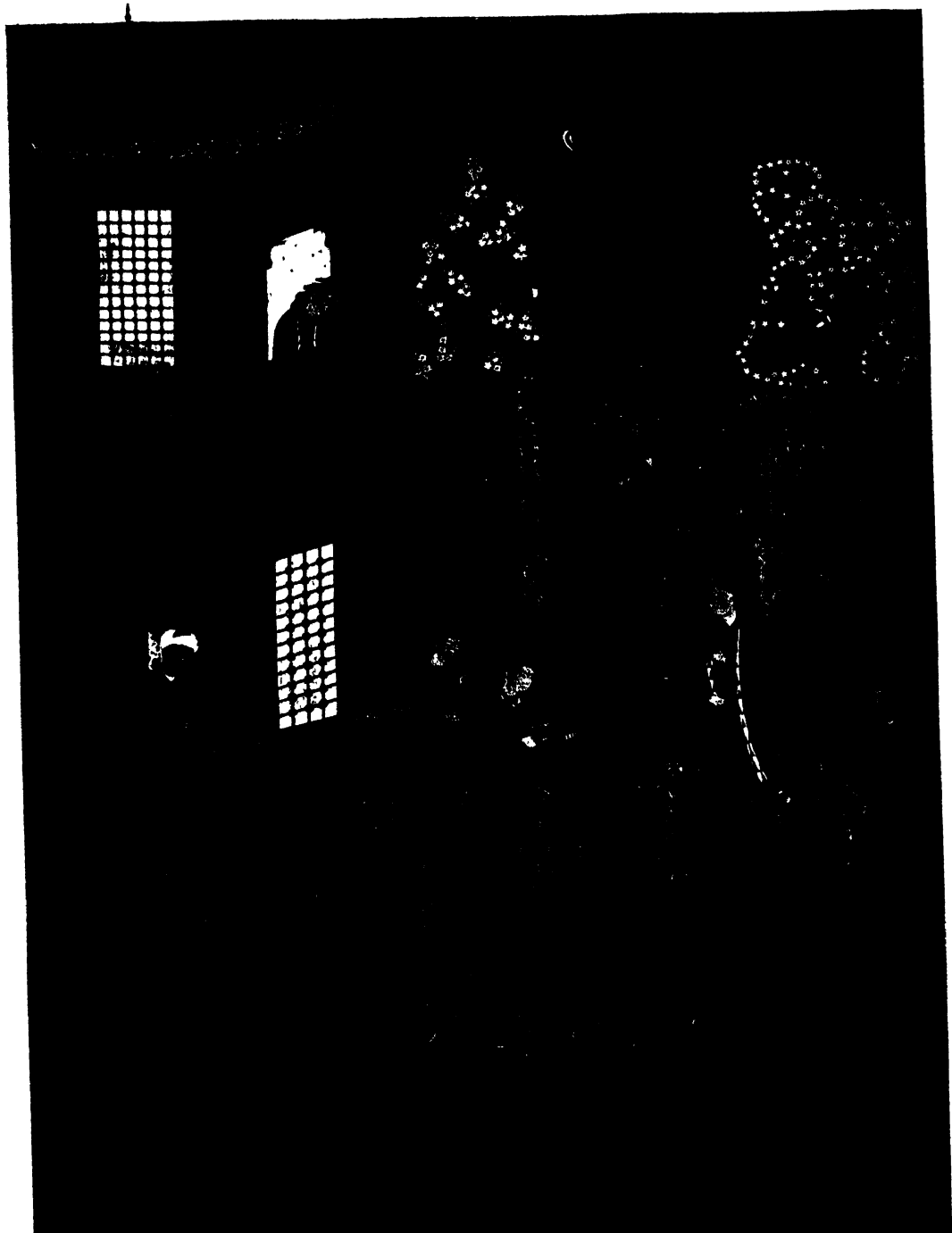
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PERSIAN ART



GULNĀR, LOOKING FROM THE PALACE WINDOW,
FALLS IN LOVE WITH ARDSHĪR.

MS. of Shah-namah, 1429

(Lent by the Persian Government).

PERSIAN ART

AN ILLUSTRATED SOUVENIR OF
THE EXHIBITION OF PERSIAN ART
AT BURLINGTON HOUSE LONDON

1931

SECOND EDITION

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ANNOUNCEMENTS

The Exhibition will close on Saturday, February 28.

Hours of Admission : 10 A.M. to 7 P.M. On Thursdays 10 A.M. to 9 P.M. No Sunday admission.

Price of Admission : 1s. 6d. ; 5s. Fridays.

Season Ticket : £1 1s., including admission on Fridays (5s. day), obtainable at the Exhibition or at 5 and 6, Cork Street, W. 1.

Season tickets are not transferable.

Principals of Schools of Art can obtain day and season tickets for their students, and Head Masters and Mistresses of other schools can obtain day tickets for parties of their pupils at half price.

Visitors are required to leave Sticks and Umbrellas at the Cloak Room in the Entrance Hall.

Visitors in Bath chairs can be admitted during certain hours by previous arrangement with the Secretary of the Royal Academy, to whom application should be made. Bath chairs are available on payment.

The price of the catalogue is 1s. 6d. (postage 4d.).

An *Illustrated Souvenir* is on sale with coloured frontispiece, paper cover, 5s. (postage 5d.); with five coloured plates and stiff linen-backed cover, price 7s. 6d. (postage 6d.).

A List of Recent Books on Persian Art which are also on sale is given overleaf.

Photographs of objects in the Exhibition may be obtained in the SOUTH ROOM or in the Vestibule. The Press should apply to Topical Press Agency, Ltd., 10, Red Lion Court, E.C. 4.

In no circumstances may cameras be brought into the Exhibition.

The Oxford University Press will publish during 1931 a Survey of Persian Art, with 800 pages of illustrations, price 25 guineas. Prospectuses can be obtained in the Vestibule or from the office of the Exhibition.

Office of the Exhibition: 5 and 6 CORK STREET, W. 1

Telegraphic Address : { *Inland*, "Shiraf-tab, Piccy, London."
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DURING the period of the Exhibition a series of eight lectures on Persian Art will take place every Friday, beginning on January 9. They will be held from 5 to 6 p.m. at the British Academy, Burlington Gardens.

The prices of admission to the lectures will be £1 1s. for the series of eight. The number of seats is restricted to 350, and an early application is advisable to the Secretaries-General at 5 and 6, Cork Street, W.1.

IN addition to the above the following lectures, illustrated by lantern slides, will be given in the *Lecture Theatre of the Victoria and Albert Museum, South Kensington, from 5.30 to 6.30 p.m. on Thursday evenings :-*

January	15	Bernard Rackham, F.S.A.	Persian Pottery.
„	22	Capt. K. A. C. Creswell, F.S.A., Hon. A.R.I.B.A.	The Evolution of the Dome in Persia.
„	29	J. V. S. Wilkinson	Persian Book Illustration.
February	5	A. F. Kendrick	Persian Decorative Art.
„	12	Arthur Upham Pope	Persian Carpets.
„	19	Professor Tancred Borenius	Links between Persian and European Painting.

BRITISH MUSEUM

AN Exhibition of the Arts of Persia is being held at the British Museum, in the Gallery of the Department of Oriental Prints and Drawings.

The Museum is open free daily from 10 a.m. to 6 p.m. ; on Sundays from 2 to 6 p.m

INTERNATIONAL EXHIBITION OF PERSIAN ART

ROYAL ACADEMY · LONDON · JANUARY 7—FEBRUARY 28, 1931

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INTRODUCTION

DURING the last three winters the galleries of the Royal Academy of Arts at Burlington House have been opened to display masterpieces of the genius of foreign nations. The Flemish, Dutch and Italian Exhibitions evoked in turn the admiration of a large and growing public, whose enthusiasm proved that the meagre grants from public funds for the purchase of Works of Art for the National Collections are far from being a reflection of popular indifference.

The present Exhibition marks a radical departure from its brilliant predecessors. It originated in a suggestion made by a distinguished American scholar, Mr. Arthur Upham Pope, Advisory Curator of Eastern Art in the Art Institute of Chicago and Director of the American Institute for Persian Art and Archaeology. His proposals were laid before a committee of experts in this country, including the late Sir Thomas Arnold, whose death in June last caused a gap in the ranks of Eastern scholarship which will not soon be filled. Comprehensive plans were drawn up on a basis which made it possible to secure the active collaboration of scholars all over the world, while retaining executive responsibility in the hands of a committee in this country which included leading British authorities on Persian Art.

Under successive dynasties, Achaemenid, Sāsānian and Safavid, the frontiers of Persia extended much farther west, north and east than they do to-day. Asia Minor, Iraq, Egypt, Palestine, Syria, the Caucasus, Turkistan, Afghanistan and Northern India all once owed allegiance to Persian Kings, and their civilization has been deeply influenced by Persian Art and literature. Persia also played a considerable part in the affairs of Europe during the great days of Greece and Byzantium. But at no time in the last three centuries has Persia been so strong, so prosperous, so secure and so tranquil as she has become during the last few years under the compelling genius of Rizā Shāh Pahlavi.

Great efforts are being made in Persia to enable the younger generation to get into touch with Western scientific method and thought. There is a corresponding obligation on our part to gain some insight into the main springs of Persian character and to appreciate the Persian outlook on affairs. The amusement, contempt, or even repulsion which human observers, wedded to their own ways, are apt to feel for a different mode of life, changes on deeper acquaintance to a measure of sympathetic understanding. It is hoped that the present Exhibition, and the handbooks issued in connection with it, may help towards this end.

The scope of the Exhibition is more ambitious than any of its forerunners, for it is designed to include the finest examples of all the arts of Persia from the earliest times to the present. Such a representation of the genius of the oldest and most stable of Eastern nations was long overdue. It is true that the arts of Persia are represented both in the British and in the Victoria and Albert Museums by collections not inferior in extent or beauty to those of any museum abroad, but they are of necessity dispersed in many different galleries and departments. The arrangement at Burlington House is, so far as possible, chronological, in order that students may see, in close juxtaposition, every phase of Persian Art in any given period.

To the personal intervention and sustained interest of His Imperial Majesty Rizā Shāh we owe what is perhaps the most important group of exhibits from any single country. To him and to his Minister of Court, H.H. Abdul Husain Khan Teymouratche, and to the Persian Chargé d'Affaires, Fathullah Khan Nuri Esfandiary, as well as to Mirza Eissa Khan Fayz, our warm thanks are due.

We are grateful also for the many hundreds of objects lent by the Governments and Museums of Austria, Belgium, Canada, Czechoslovakia, Denmark, Egypt (the first country after Persia to promise participation), France, Germany, Hungary, Ireland, Italy, the Netherlands, Poland, Russia, Spain, Sweden, Turkey and the United States, and for numerous exhibits sent by private owners from these countries, and from Finland, Greece, Switzerland, Monaco, Tunis and India.

At home, His Majesty the King has graciously consented to lend certain splendid specimens of Persian arms and armour presented to King George III, as well as other objects. Of public museums, libraries and private collections which have contributed, the number is very large, as the catalogue shows, and it would be invidious to name any particular lenders here.

"For the good that comes of particular and select committees," wrote Lord Chancellor Bacon in 1620-1, "I need not commonplace. . . it will make many good spirits, that we little think of, co-operate in them." A Selection Committee, under the chairmanship of Mr. Laurence Binyon, was entrusted with the arduous and often invidious task of deciding on the claims of individual exhibits, and of apportioning the available space between different branches of Persian Art. To him and to his colleagues, whose names are indicated in the list of committees which precedes this introductory note, is due the gratitude of all

INTRODUCTION

who visit Burlington House. It is, however, upon the shoulders of Mr. Arthur Upham Pope that the heaviest burden has rested. Not only, as already mentioned, did he take the initial steps towards the Exhibition, but he has been most active on behalf of the Executive Committee in Europe, Asia and the United States of America. To his representations we owe the decision of the Persian Government to co-operate on a generous scale, and to his initiative we owe generous loans from several other countries.

The arrangements for Persian participation could not have been completed without the help of M. Godard, Director of Antiquities, of Mr. T. L. Jacks, of the Rev. W. J. Thompson (who supervised the construction in Isfahān of the model of the great portal of the King's Mosque), and of Mr. J. B. Mirzayantz and Mr. Rabenou. In other countries we are under an obligation to various local committees and helpers, in particular to H.R.H. Prince Rupprecht in Bavaria, M. Gaston Wiet in Egypt, M. Raymond Koechlin in France, Dr. Sarre and Dr. Kühnel in Berlin, Dr. Modigliani and Professor Monneret de Villard in Italy, the Duke of Alba in Spain, Dr. Lamm in Sweden, M. Wierzbicki in Poland, Mr. Percy Brown in India and Mr. Horace Jayne and Mr. Myron Smith in the United States. Dr. Hans Stöcklein of Munich gave valuable advice on the selection of arms and armour in all countries. Especial thanks are due to Sir Joseph Duveen, who has borne the cost of transporting and insuring the greater part of the exhibits from America. We are indebted to Mr. Stephen Gaselee of the Foreign Office and to His Majesty's Ambassadors and Ministers abroad, especially Sir George Clerk and Sir Robert Clive, for much assistance willingly given in negotiations with foreign powers. Mr. Talbot Rice visited Turkey on our behalf.

We are greatly indebted to the subscribers to the guarantee fund, without whose help the preliminary expenses could not have been defrayed.

The Council of the Royal Academy of Arts acceded readily to our request for the use of their galleries, and the President, Sir William Llewellyn, and Secretary, Mr. W. R. M. Lamb, have rendered much assistance not only in those capacities but as members of the Executive Committee. We are grateful to the Council for permitting us to use their historic Council Room for our deliberations, and for much gracious hospitality.

We were most fortunate in securing from the Department of Overseas Trade the loan of the services of Major A. A. Longden, D.S.O., who organized and directed the Dutch and Italian

Exhibitions. His intimate knowledge of the technique of display and of the principal personalities concerned has served us in good stead. Professor Vladimir Minorsky, of the École des Langues Orientales in Paris, has acted as Oriental Secretary and General Editor of the Catalogue, assisted by Mr. Trenchard Cox. He has brought to bear on his task an unsurpassed wealth of scholarly information, which has proved of the greatest value to the experts of the Selection Committee. It is well to bear in mind that while no pains have been spared to make the Catalogue of the Exhibition as accurate and comprehensive as possible, many of its verdicts must still be regarded as provisional.

The arrangement of the exhibits was entrusted to a Hanging Committee, consisting of the Directors of the Exhibition (Sir Reginald Blomfield, to whose ripe and balanced judgment we are greatly indebted, and Mr. Pope), with Mr. Leigh Ashton, Major Longden and Mr. Lamb. Mr. Buckley and other experts were co-opted to arrange the contents of show-cases. Special acknowledgments are due to the Victoria and Albert Museum, the Burlington Fine Arts Club, the Department of Overseas Trade, Messrs. Edmonds & Co. and Mr. Behar for the free loan of show-cases and other material. We are extremely grateful to Mr. Oliver Bernard for much expert advice freely given in regard to the lighting of our many exhibits. The Port of London Authority and the Customs have given us special privileges.

The Press, both British and Foreign, have from the outset afforded most generous and welcome publicity to the aims and scope of the Exhibition; it is difficult to exaggerate the educative value of the steady stream of well-informed comment, and also of topical details, which has appeared since June last. Our thanks are also due to the British Broadcasting Corporation, who have arranged a series of talks on the Exhibition; and to the Underground and Southern Railways for free displays of our posters.

Sir E. Denison Ross has from the outset been chiefly responsible for organizing the Persian Art Congress, whose sessions during the first week of the Exhibition will be attended by Oriental scholars from all parts of the world. For the competent assistance rendered him in this connection by Mr. Bailey and Miss Buchanan we are indebted. Mr. F. I. P. Richter, assisted by Mrs. Waring, has made the arrangements for more than 200 lectures on Persian Art, covering the whole of Great Britain in a manner never before attempted in connection with any exhibition. Sir Robert Kindersley, G.B.E., and Mr. J. A. Milne, as

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Chairmen respectively of the Finance and Publicity Committees, have each contributed substantially to the success of the Exhibition. The clerical staff have worked devotedly and enthusiastically at their allotted tasks; to them, and especially to Miss Colquhoun, the thanks of every member of the Executive Committee, as well as of the public, are due.

It remains, in conclusion, on my own behalf and on that of the Executive Committee, to acknowledge our obligation to the Honorary Secretary-General, Mr. E. H. Keeling, M.C., who, purely as a Labour of love, has devoted many hours daily to the organization of the Exhibition from its first beginnings. The

diversity and extent of the work may be gathered from the fact that it has involved negotiations, in over thirty different countries, with some hundred different museums and libraries and over 300 private individuals, who have lent over 2,000 separate items, many of immense value, requiring elaborate arrangements for packing, transport and insurance. That the whole business of the Exhibition has proceeded from first to last without tears or friction, either at home or abroad, is due solely to his organizing abilities and those of his experienced colleague, Major A. A. Longden, D.S.O., to both of whom we tender our grateful thanks.
A. T. WILSON

ARRANGEMENT OF GALLERIES

So far as possible the exhibits have been arranged in accordance with the historical development of Persian Art. The limitations of space and the character of the material do not permit of wholly consistent arrangement, however. Twelfth century pottery may be shown with sixteenth century carpets, but all styles and material will in general follow in their proper historical order, so that one may trace throughout the Exhibition the development of certain qualities that have characterized Persian Art since its beginning.

In the VESTIBULE one sees a few large oil paintings, chiefly from the beginning of the nineteenth century, which were done under European influence but still retain certain characteristic features of Persian style.

The CENTRAL HALL (OCTAGON) contains four of the world's most famous carpets: on the further walls, the recently discovered early sixteenth century Medallion Carpet from North-West Persia, and the *pendant* of the famous Ardabil Carpet—both lent by Sir Joseph Duveen; on the left, by the entrance, the so-called "Emperor Carpet," lent by Mrs. Rockefeller McCormick, of Chicago, and on the other side an important animal carpet of the sixteenth century from the Sanguszko Collection, lent by the Polish Government.

GALLERY I.—The earliest beginnings of Persian Art are represented by archaic pottery from Susa and Nihāvand, which some authorities regard as previous to 3500 B.C. A large group of the recently discovered and still somewhat mysterious bronzes from Luristān fill two of the principal cases. No definite dating has yet been agreed upon. Estimates vary from 1400 to 400 B.C.

On the further wall as one enters and on the side wall are casts, both plain and coloured, of some of the most famous sculptures from Susa

and Persepolis, while on the nearer end wall are some original Achæmenid stone bas reliefs.

One of the most interesting objects in the room is a great granite vase, with a quadlingual inscription, which informs us that it was once the property of Artaxerxes II. Two bronze heads from the Brummer Collection show the fine artistic feeling of the time, while two small animal bronzes rank high in the field of sculpture, one a memorable ibex head from the Raphael Collection, perhaps fifth century B.C., and the other the famous gold-winged ibex, one handle to a large vase, lent by the Berlin Museum.

GALLERY II is devoted primarily to Sāsānian and early Islamic art. The dominant feature in the room is a great mihrab or prayer-arch in lustre tiles. The famous Sasanian gold and silver plates are exemplified by perhaps the finest extant example, lent by the Bibliothèque Nationale. On the right is a large section of Sasanian stucco relief wall, the only one of the type known, which comes from the Pennsylvania Museum, Philadelphia—and opposite is a similar mural decoration of the twelfth century from the Stora Collection, Paris. The most interesting small object in the Exhibition is the ivory elephant rook from the Museo Nazionale of Florence, which, according to an old tradition, formed part of a chess set given by Harūn-al-Rashīd to Charlemagne.

From Berlin have come outstanding examples of the celebrated and extremely rare Sāsānian silken stuffs, which were so much sought after under the Roman emperors. From the *Louvre comes an important tenth century silk tissue, found in the Church of St. Josse near Calais.

Under the Seljuk Dynasty—1040 to 1194, damasks of exceptional quality, both artistically and technically, were produced. Of these

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only very few have survived and nowhere are more than two or three to be seen together. In a vitrine on the left wall are approximately twenty of these fabrics which in some respects represent the high-water mark of the textile art.

In the SOUTH ROOM have been gathered a few exhibits demonstrating the influence of Persian Art on other countries. The Dragon carpets show the adaptation of Persian inspiration by a mountain people in the Caucasus; the Indian carpets show how Persian ideas were transformed in their passage to the courts of the Great Moghuls. Some photographs of outstanding examples of Persian architecture and two drawings by Mr. M. V. Morozov have been included to show the relation of the architecture to the other arts as well as the connexion between Persian architecture and that of other countries.

GALLERY III is devoted chiefly to masterpieces of the Safavid period. Perhaps the most important object is the great Milan Hunting Carpet lent by the Italian Government. It is dated 927 (1521 A.D.), which augments its artistic importance. On the corner panels are a pair of gold-threaded velvets with figures in the style of Riza 'Abbāsi, which come from the Victoria and Albert Museum and the Art Institute of Chicago. From Germany and Austria come various famous carpets of different styles and regions, of the sixteenth and seventeenth centuries. The noted Tree Carpet comes from Prince Schwarzenberg, a Vase Carpet from the Schloss Museum, Berlin, the famous Graff Dragon Carpet and the Medallion and Tree Carpet from the Kaiser Friedrich Museum.

Most of the turquoise and cobalt faience dates from the twelfth century, and the two lapis jars with relief inscription on either side of the great carpet are thirteenth century, one—the Havemeyer piece—being dated. In front of the Milan Carpet is a carved wooden sarcophagus, dated 877 (A.D. 1472), from the Rhode Island School of Design.

One vitrine contains a number of silver vessels of the Seljuk period from the Harari Collection, and a gold cup from H. Kevorkian of New York; and another contains rare enamelled glass, lent chiefly by H.M. the Shah of Persia, Mr. G. Eumorfopoulos, and D. K. Kelekian of Paris.

On the floor is a great silk carpet from the closely guarded shrine of Shāh 'Abbās II in the mosque at Qum. A small silk and gold carpet covers a model of the tomb.

The outstanding feature of GALLERY IV is a large mihrab or prayer-arch in mosaic faience of the fourteenth century. The sixteenth century silk carpet on the long wall from the

Branicki Collection has been lent by the Polish Government.

The principal faience in this room is the celebrated lustre ware with various other types of mediæval Persian pottery, principally twelfth or thirteenth century.

GALLERY V contains a group of East Persian so-called Herāt carpets of the sixteenth and seventeenth centuries, which in the art trade have generally been called Isfahān; contemporary miniatures, some silver and gold-encrusted bronze vessels of fourteenth to fifteenth century, and some sixteenth and seventeenth century armour.

The dominant feature of GALLERY VI is a large carpet in the centre of the north-west wall, from the treasury of the Shrine of Imām Rizā, reputed to have been given by Shāh 'Abbās in the early seventeenth century in honour of the saint. The other carpets and incidental decorative arts are all contemporary, or a little later.

GALLERY VII contains primarily the so-called Vase Carpets, thick, double-warp fabrics, made probably at Joshagān near Isfahān, principally for the Court of Shāh 'Abbās and his successors. As these carpets were seldom exported, they are rare in Europe, and owing to a certain lack of durability only a few have survived in Persia. Some seventeenth century woodwork, faience and textiles are also exhibited here.

GALLERY VIII is devoted primarily to the arts of the seventeenth century when, under Shāh 'Abbās the Great and his successors, the Court of Persia was lavish beyond even the extravagances of the Arabian Nights. Here are a few of the Appurtenances of the Crown, massive vessels and implements encrusted with huge jewels which, though mainly of nineteenth century date, uphold the tradition of Oriental splendour, a tradition which, as far as the Court is concerned, has now been broken by the present simple and soldierly Shah, who prizes efficiency above luxury. On the walls are the silk, gold and silver carpets which were apparently intended primarily as gifts for European monarchs. On the centre of one side wall is a tapestry carpet woven almost of solid gold thread, from the Residenz Museum in Munich, and on either side of this are lacquer doors enriched with gold, believed to be from the Chihil Sutūn, one of Shāh 'Abbās's palaces in Isfahān, lent by General Archague Khan. There are also a few of the garments which so impressed Chardin, the French traveller who visited Persia in this time, that he wrote: "No part of the world can afford anything more magnificent and rich or more splendid and bright."

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GALLERY IX contains a large selection of mosaic faience wall of the end of the fifteenth century, a brilliant manner of architectural ornament which Persia invented and carried to perfection. Only fragments of this intricate and difficult tile work have hitherto been seen outside Persia.

The textiles displayed in this Gallery are principally of the seventeenth and eighteenth centuries and give an idea of the range of technique, the inventiveness in pattern and the freshness and soundness of the Persian colour schemes. Individual fragments are worthy of careful study, not only because of their charm, but also because of their exceptional craftsmanship. The embroideries represent an art very ancient in Persia, that was highly developed in a wide range of styles.

GALLERY X and the ARCHITECTURAL ROOM are devoted primarily to the art of the book, probably the richest collection of this material that has been assembled in modern times. Here one traces the history of Persian painting, in the finest extant examples. The small carpets on the wall of Gallery X date from the seventeenth century. In the Architectural Room a special feature has been made of silk

tapestry carpets, enriched with gold and silver.

In GALLERY XI are selected examples of the arts of the eighteenth and nineteenth centuries, with a few examples of contemporary work. Here are carpets of the types familiar in the Western world. That craftsmanship and taste are still alive in Persia, and that the arts in that country have a promising future, is proved by the skill and beauty of carpets, doors, paintings and embroideries made to-day. They justify the hope that, with proper encouragement, Persia may once more enjoy an artistic renaissance.

The LECTURE ROOM contains a model of the portal and pool of the Masjid-i-Shāh of Isfahān, one of the most important examples of Persian architecture. It is one-third the size of the original.

On one wall is a group of the rather austere carpets of the sixteenth or seventeenth century from North-West Persia, and in the side cases examples of the sumptuous raiment for which Persia has been famous since the time of Herodotus.

REGINALD BLOMFIELD.
ARTHUR UPHAM POPE.
LEIGH ASHTON.

SOME ASPECTS OF PERSIAN ART

GEOGRAPHICALLY Persia was situated in the centre of the ancient world. If we look at those sites where we have found traces of civilizations going back beyond 3000 B.C., we find that they lie all round its borders. Mesopotamia, South Caucasus, Anan and the Indus Valley circumscribe its area, whilst further off to the South-West lies the great centre of the Nile Valley and to the East that of China. No such civilization, springing direct from Neolithic conditions, has yet been found in Persia itself, if we except Susa on its borders and belonging to the Mesopotamian centre. If such did exist the tradition was broken, and we can only date the beginnings of a distinctly Persian civilization back to the founding of the Achæmenid dynasty by Cyrus in 550 B.C. But this leaves a very respectable antiquity, and Persia is one of the very few countries where there exists to-day a complex culture, still capable of expressing its aspirations in literature, art and philosophy, which can yet claim a continuous tradition going far back into the pre-Christian world. In the matter of such an expressive culture we Europeans are mere upstarts and *parvenus* compared with the Persians.

None the less, when we try to define what, in the matter of artistic creation, is distinctively and exclusively Persian we find ourselves at a loss. We feel sure that there is a Persian

quality in certain objects of art, we know that there is a quite specific attitude to life expressed by Persian artists, and that this attitude repeats itself at various epochs, but it is almost impossible to distinguish it sharply from the expression of neighbouring cultures. Here, then, at once we get, almost as a direct outcome of its geographical situation, one of the dominant characteristics of Persian art, namely, its extraordinary power of assimilating foreign influences and of combining them with others to make a homogeneous style.

We find evidence of this in the art of the first period of Persian unity, that of the Achæmenid empire. This art borrows Egyptian motives, and combines them with Mesopotamian, and is at least cognizant of Ionian Greek originals. None the less, although almost every motive is borrowed, the remains of Persepolis have an unmistakable character of their own. For one thing the disposition of the buildings corresponds to a new kind of social organization and a new religion. The religion is at once more abstract and more ideal. Deity is more remote, and the king is not as in Egypt a blood-relation of the god. Kingship is a human institution, and, for all his absolute power, the king is a man. This more humane attitude comes out in the art, in a new elegance and amenity in the proportions. Though the architecture of the great royal hall of audience

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may have impressed by its pomp and splendour it did not seek to crush the spectator by its overwhelming massiveness and weight. That note of elegance and civility appears to me to be one of the constant qualities which Persian art tends to retain through all its changes.

For the rest it must be admitted that Achæmenid art has those faults of dull mechanical precision and finish which were common to most of the art of the early empires. One could never have foretold from the tight, insensitive modelling of the Achæmenid friezes that sensibility would be later on one of the peculiar qualities of Persian Art.

It is surprising how little influence on this art the Greeks who conquered Persia under Alexander the Great had. I know of no explanation of why a people who were so hospitable to foreign arts and whose love of elegance would, one thinks, have made Hellenistic art pre-eminently acceptable made nothing of this opportunity. But by the time of the Parthian domination, it would seem, from what scanty monuments survive, that the art of Persia was largely a slightly orientalized version of the predominant Græco-Roman style.

With the establishment of a truly national dynasty under the Sāsānian kings, Persia entered upon a period of great achievement, and its artists gave full expression to their specific æsthetic feeling. But even here, though the Sāsānian artists created a great and coherent style, it was by the fusion of a number of foreign elements rather than by any aboriginal conception. In the earlier period Græco-Roman influences predominated, but motives are borrowed from Achæmenid and Mesopotamian sources. Another influence may have come in from the North, that of the Scythian animal style, and Indian sculptors are said to have been employed in the great reliefs carved on rock-faces. The Sāsānian kings introduced the silk industry and Sāsānian silk tissues are among the greatest of all applications of art to textiles. Their vogue was immense, and they have been found from North-West Europe to Japan. Byzantine art growing up at the same time, and under somewhat similar influences, developed a design so exactly similar to Sāsānian as to be at times indistinguishable. Sāsānian metal work is, however, more distinctive, for here the adaptation of Scythian motives gives a peculiar vitality to the animal designs. But it is perhaps in the rock-cut high reliefs that Sāsānian art attained its most complete expression. These works represent God (Ormuzd) investing the reigning monarch with the symbol of authority, the king's triumph over Roman invaders, or royal hunting parties.

To the casual eye of early travellers these appeared to be merely examples of provincial Roman art, so evident are the superficial borrowings from that source. But there is nothing in Roman art that foreshadows the effect on the imagination which these produce by the clear significance of their composition, and the restrained vital energy which inspires the movements of these stately figures. Here already, and almost for the first time, we can see that new spirit by which the modern world is distinguished from the ancient. Here is that wherein Gothic and Renaissance sculpture differs from that of Greece and Rome, however similar the actual form. Indeed the figure of Chosroes II., poised with his spear, on the rock-face at Tak-i-Bostan, might stand as a symbol of the mediæval knight almost grander than any that even Italian sculptors of the fourteenth and fifteenth century produced. From these sculptures we may imagine how the great wall paintings of the period, of which only a few fragments have survived, may well have anticipated the monumental mosaics of Byzantine art, since already the general principles of composition of Byzantine art are present here.

The Persians themselves have always looked back to the Sāsānian Kingdom as the culmination of their national glory, and it must be admitted that the spirit which inspires this art and controls its strangely hybrid origin never again becomes equally manifest. In particular the dramatic intensity, the controlled energy and gravity of these works contrast with the almost extravagant lyrical exuberance, the delicate and freakish fantasy, which became later on the most evident spiritual quality of Persian creative art.

But if these monumental works had no following in later times, it is different with the minor arts of the metal worker and the potter. Here Sāsānian design passes over the great dividing line of the Muhammadan conquest and forms the basis of one of the most perfect expressions of æsthetic feeling which the world has seen.

If we confine ourselves purely to matters of art, if we rule out all religious and ethical considerations, we must, I think, regard this invasion and the consequent conversion of Persia to Muhammadanism as a loss. It is certain that the strict Muhammadan creed with its tendency to fanatical Puritanism was foreign to the Persian spirit with its love of metaphysical speculation, its aptitude for a refined and exquisite Epicureanism. Even as it was, Persia was destined to separate itself from the rest of the Muhammadan world, to establish its own specific variations of the Muhammadan doctrine, and to reject on the

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whole the ban on representations of the human figure and on the use of wine.

We can hardly doubt that, left to itself, Persia would have worked out a different artistic evolution from that which history records. It is one of the paradoxes of Muhammadanism that a religion which originally had so little concern with art should have imposed so great a uniformity of artistic design wherever it spread, so that from Spain to India Muhammadan buildings and sculpture speak only slightly varying idioms of a single language. From this time on, therefore, it is only by subtle and devious indications here and there that we can see the native Persian spirit struggling through to self-expression. And this native quality will be found generally to lie in some delicate fantasy, some strangely felicitous invention, some intensity in the lyrical expression of the love of nature and of erotic emotion.

Whilst these observations may perhaps serve as some clue to the whole of the later periods of Persian Muhammadan art, it will be well to look a little more closely at the work of those centuries which immediately follow the Muhammadan conquest, before Muhammadanism had produced its full effect. It is indeed in this period until the Mongol invasion, *i.e.*, from the seventh to the thirteenth centuries, that Persian Art produced some of its greatest masterpieces. Of sculpture there is, alas, very little. A few earthenware figures of animals, however, just serve to indicate the extraordinary æsthetic intuition of these people. One marvels at the imaginative grasp which could capture, as it were, the very life of the animal, and yet enclose it in the narrow limits of such a pure plastic harmony. But for the most part this refined plastic feeling has to find expression in the potter's craft. And here Persia was during three centuries almost unrivalled. For nicety of proportions, for unanalysable delicacy of curvature, some of these bowls and pots, for all their unpretentiousness, must count as great artistic expressions. And no less striking is the genius of the painters who decorated these exquisitely modelled surfaces. Here an exuberant and jovous fantasy prompts the invention of motives in which animal forms play a leading part. In this, perhaps, we may see a well-assimilated inheritance of earlier Scythian influences. But no less striking than the free play of imagination which these designs show is the controlling taste which keeps this invention strictly within the limits appropriate to the object in view, namely, the decoration and enhancement of a particular plastic form.

It is doubtful if decorative design has ever been at once more delicately sensitive, more free in its rhythmic flow, and at the same time more aware of its limiting conditions.

A word must be said about this linear rhythm of the pottery painters, and the same applies to the miniature painters of the time. The Persians, like many Eastern nations, have always held beautiful handwriting in much greater esteem than Western nations have done, and in the Arabic script—it was one of the gifts of Muhammadanism—they possessed an instrument exactly suited to their feeling. It is unrivalled in its variety of forms; now severely architectural and rectangular, and now allowing of the development of long and flexible rhythmic phrases. And this free flowing rhythm could be adapted to pictorial rhythms without break of continuity. So that the artist was almost perforce a calligrapher and the calligrapher already half an artist. It is not surprising, therefore, that the lines with which these painters outlined their human and animal figures express movement with an easy control and economy which is the envy of the Western artist.

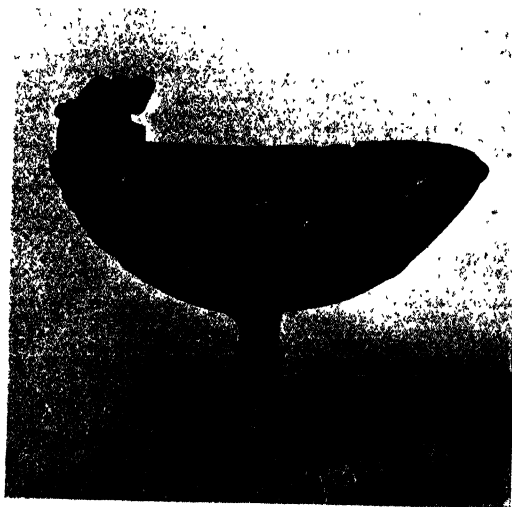
But already contemporary with these consummate masterpieces of design we may find pots which betray what was destined to be an ever-increasing source of failure in Persian Art. That delicate susceptibility to sensual impressions which underlies the tremulous sensibility of these decorative paintings tended no doubt always to escape from the controlling topic of the main design. The appeal of more lavish exuberance of decorative detail was bound to awake echoes in the less refined public and to tempt the artist ever further along this path. The love of luxury as such, of the elaborate, ingenious and highly finished article; the love of what proclaims aloud the cost of its production is too widely spread in any complex and sophisticated civilization not to clamour for satisfaction. And this claim, though it distorts and falsifies the artist's sensibility, yet since it flatters his vanity as a craftsman is only too readily met. It would be vain to deny that the infection of this influence spreads through the greater part of later Persian Art. But it would be foolish to reject this *en bloc*; here and there we may pick out some exquisite perfection in the pose of a figure, some happy fancy in the silhouette of leaf and flower which redeems by the sincerity and intensity of its feeling the monotonous splendour of the most "expensive" textile or miniature.

ROGER FRY.



Gallery I. TERRA-COTTA RELIEF
PARTHIAN PERIOD

Islamische Kunstabteilung Kaiser Friedrich-Museum, Berlin



21H. BRONZE LAMP, LURISTAN

VIIIth-VIIIth CENTURY B.C.

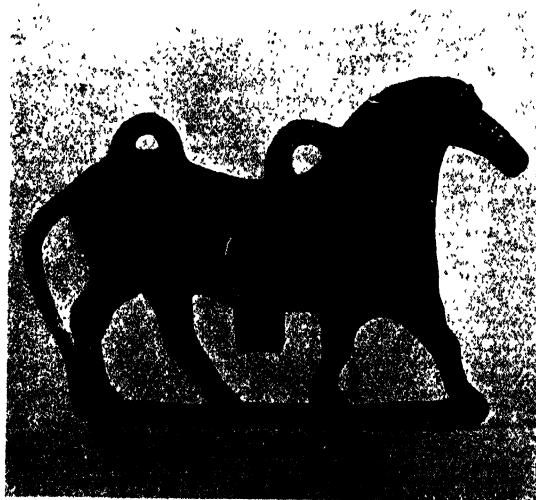
Oscar Raphael, Coll.



13B. BRONZE HORSE-BIT, LURISTAN

VIIIth-Vth CENTURY B.C.

University of Pennsylvania Museum



13E. HORSE-BIT, LURISTAN

VIIIth-Vth CENTURY B.C.

Boston Museum of Fine Arts



13F. BRONZE HORSE-BIT, LURISTAN

VIIIth-Vth CENTURY B.C.

Boston Museum of Fine Arts



22B. GOLD ARMLET
ACHÆMENID, 7th CENTURY B.C.

Victoria and Albert Museum



10P IBEX IN COPPER
ACHÆMENID, 7th CENTURY B.C.

Dr. P. Ackerman, Coll.



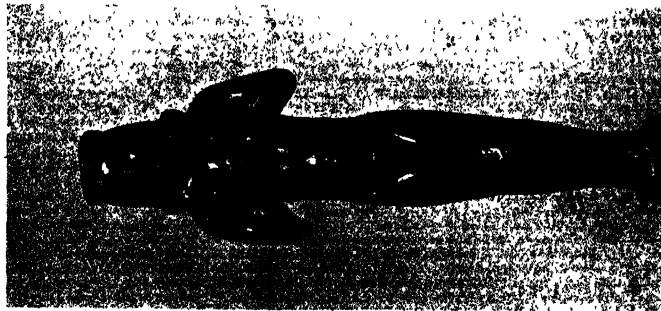
22E. GLASS AND GOLD ARMLET
ACHÆMENID, 7th CENTURY B.C.

Dr. G. F. Reber, Coll.



22C. SILVER ARMLET
ACHÆMENID, 7th CENTURY B.C.

Dr. G. F. Reber, Coll.



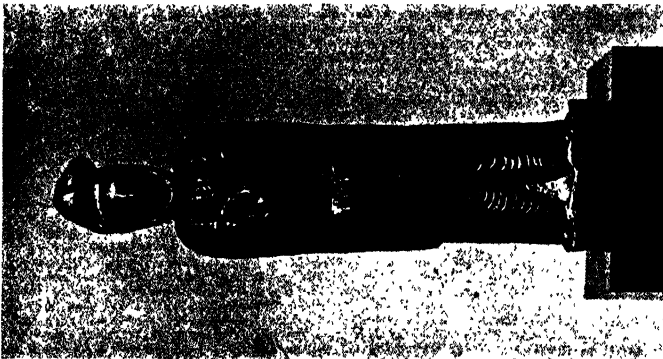
10G. SILVER STATUETTE
ACHÆMENID
Vth CENTURY B.C.

*Islamische Kunstabteilung,
Kaiser Friedrich-Museum, Berlin*



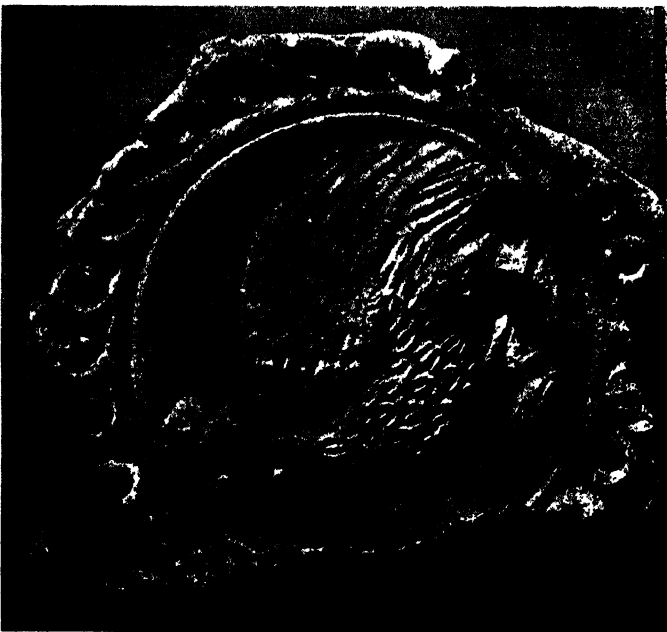
22L. PAIR OF GOLDEN EAR-RINGS
EACH TWO PAIRS OF HORSES' HEADS
GRÆCO-PERSIAN, Vth CENTURY B.C.

Dr. G. F. Reber, Coll.



10B. SILVER STATUETTE
OF ACHÆMENID WARRIOR
Vth CENTURY B.C.

*Islamische Kunstabteilung,
Kaiser Friedrich-Museum, Berlin*



87. ORNAMENTAL MEDALLION IN STUCCO

SASANIAN, 7th-8th CENTURY

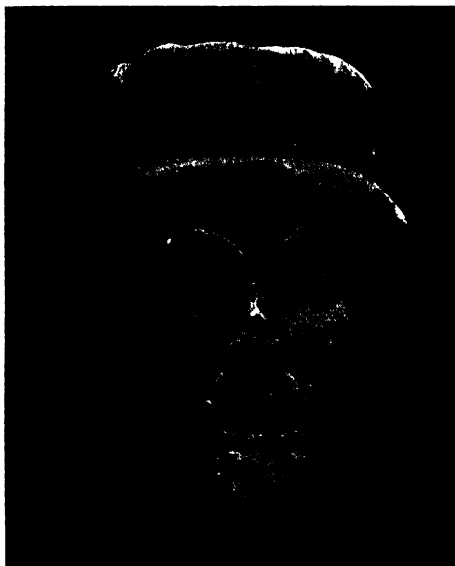
Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



81. ORNAMENTAL MEDALLION IN STUCCO

SASANIAN, 7th-8th CENTURY

Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



10T. SMALL HEAD OF KING DARIUS (?)
LIMESTONE
ACHÆMENID, VIIth CENTURY B.C.
Adolphe Stoclet, Coll.



10E. STONE RELIEF FROM LURISTAN. VIIIth-VIIth CENTURY B.C.
K. Meskhi, Coll.



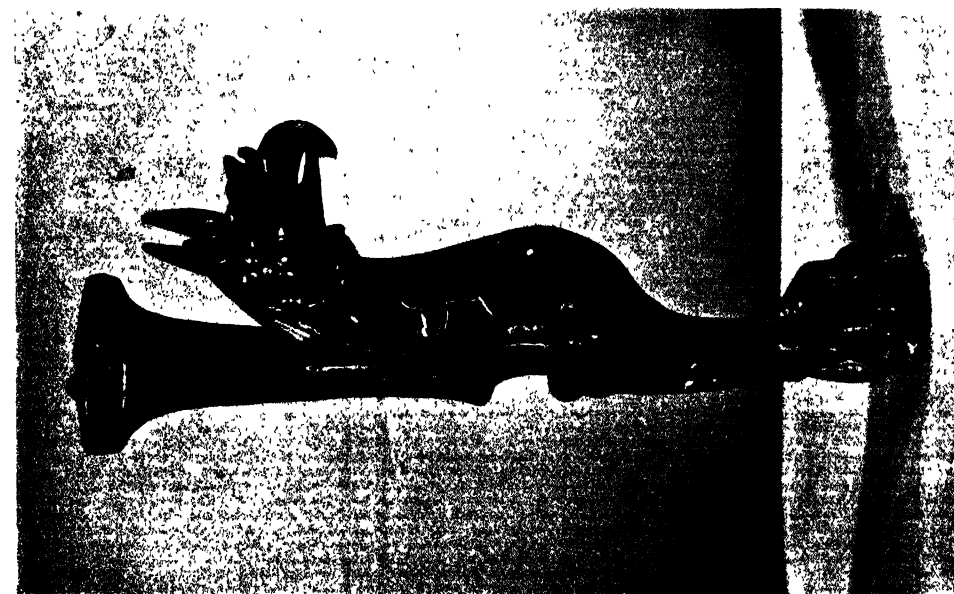
229S. BRONZE PARTRIDGE
NORTH-EAST PERSIA, XIth-XIIth CENTURY
Demotte, Coll.



229P. BRONZE PARTRIDGE
NORTH-EAST PERSIA, XIth-XIIth CENTURY
Demotte, Coll.



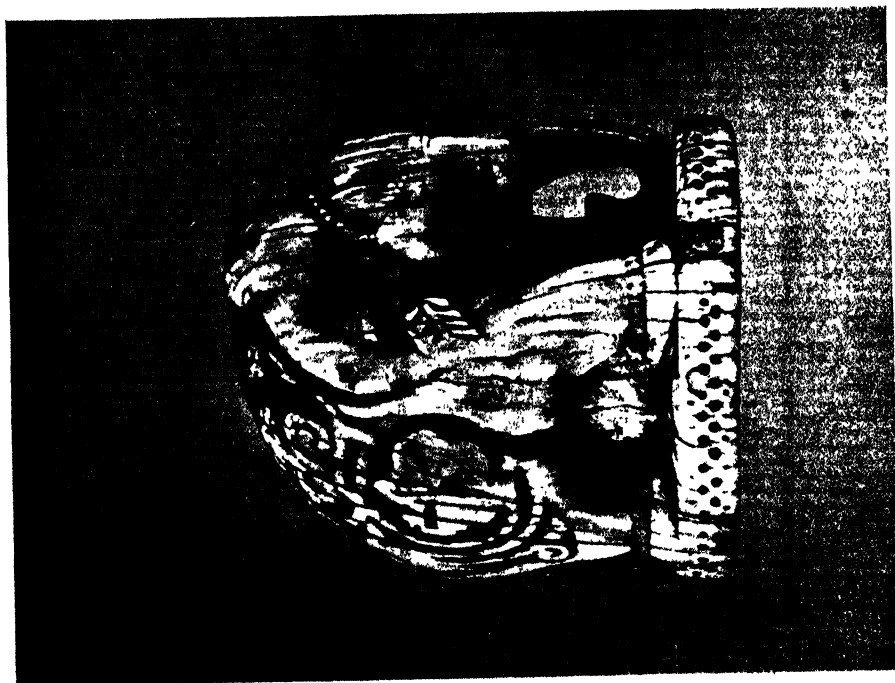
Gallery I. BRONZE DOUBLE-HEADED GOAT
PERSIAN, VIth CENTURY B.C.
M. & R. Stora, Coll.



11. BRONZE THRONE LEG
SASANIAN (?), IIIrd-IVth CENTURY
A. Rabenou, Coll.



22A. GOLD AND SILVER WINGED IBEX
IIIrd CENTURY
Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



43. IVORY CHESSMAN IN THE FORM OF AN
ELEPHANT

Borgello Museum, Florence



10D. HEAD OF A BULL OF STRONGLY PATINATED
BRONZE

ACHÆMENID, 7th CENTURY B.C.

Frau Maria Sarre-Humann, Coll.



South Room. BRONZE "LUNG MA" (OR MYTHICAL HORSE)

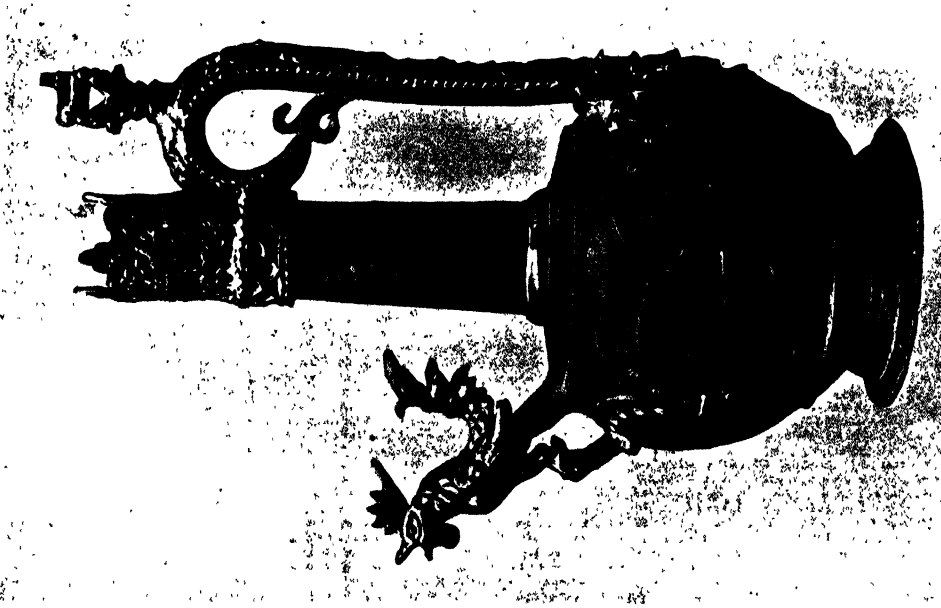
PERSIA (?), DATE UNCERTAIN

Cleveland Museum of Art

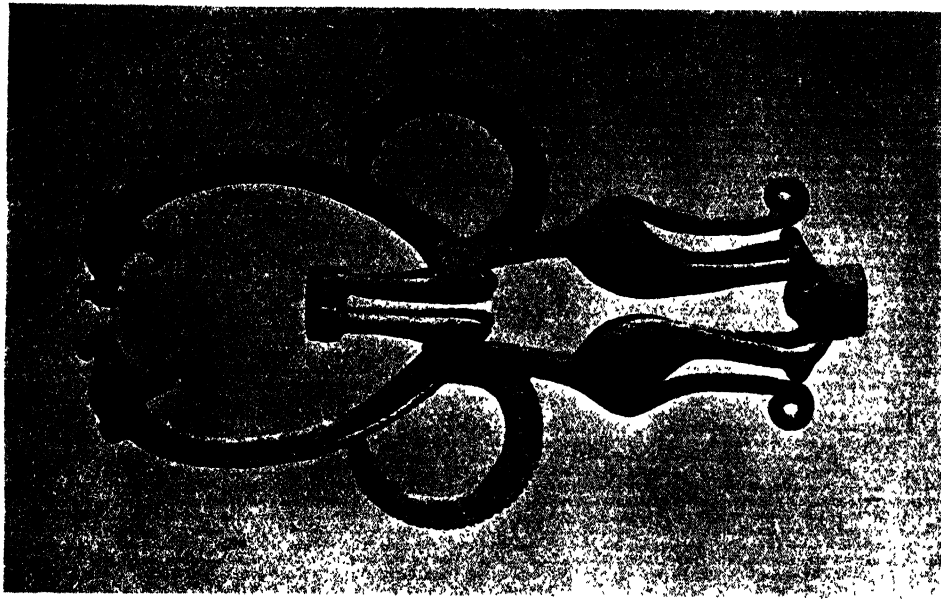


10K. BRONZE IBEX HEAD
ACHÆMENID(?), 7th-IVth CENTURY B.C.

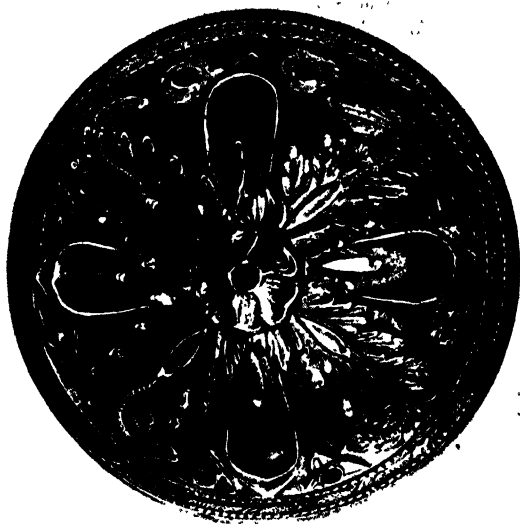
Oscar Raphael, Coll.



74H. BRONZE EWER
SASANIAN, VIIth-VIIIth CENTURY
Arabic Museum, Cairo



21NN. BRONZE FINIAL
LURISTAN, VIIIth-Vth CENTURY B.C.
Museum of Fine Arts, Boston



22F.
SILVER BOSS
WITH
GOLDEN
ORNAMENT
ACHÆMENID,
vth
CENTURY
B.C.

*Dr. G. F. Reber,
Coll.*



*139N.
SILVER CUP
WITH BRONZE
HANDLE
XITH CENTURY

*Historical
Museum,
Stockholm*



229T. EWER. CAST BRASS
SASANIAN, IVth-Vth CENTURY
Islamische Kunstabteilung Kaiser Friedrich-Museum, Berlin



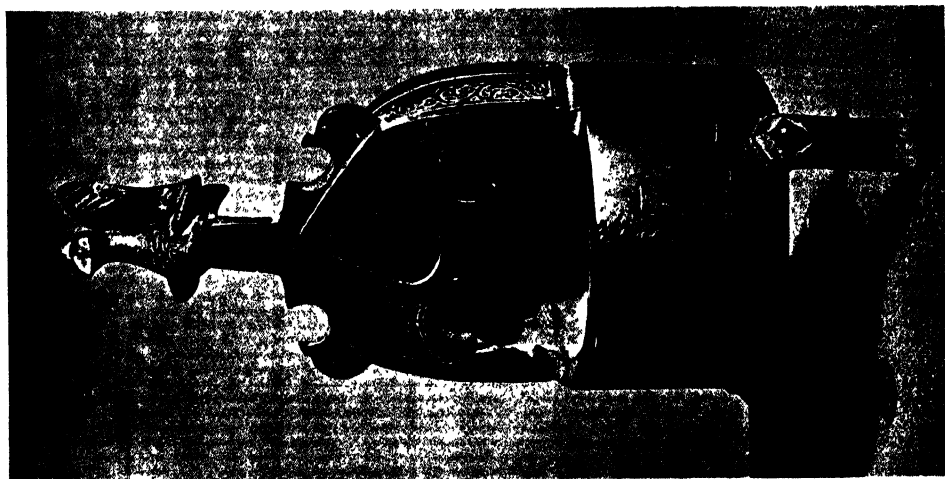
21Z. LURISTAN BRONZE VASE
VIIIth-IVth CENTURY B.C.

M. & R. Soria, Coll.

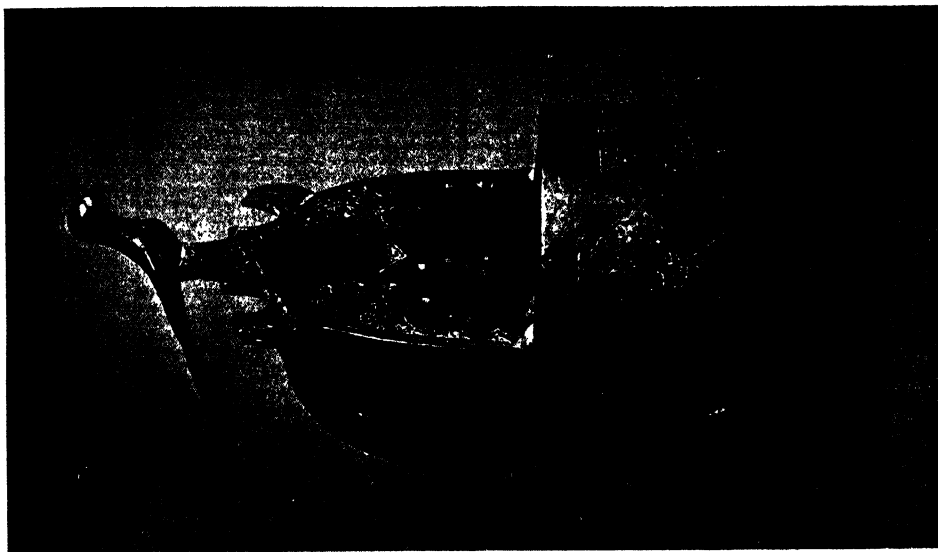


21M. LURISTAN BRONZE
VIIIth-IVth CENTURY B.C.

M. & R. Soria, Coll.



2290. BRONZE INCENSE BURNER
NORTH-EAST PERSIA, XITH-XIIITH CENTURY
Demotte, Coll.



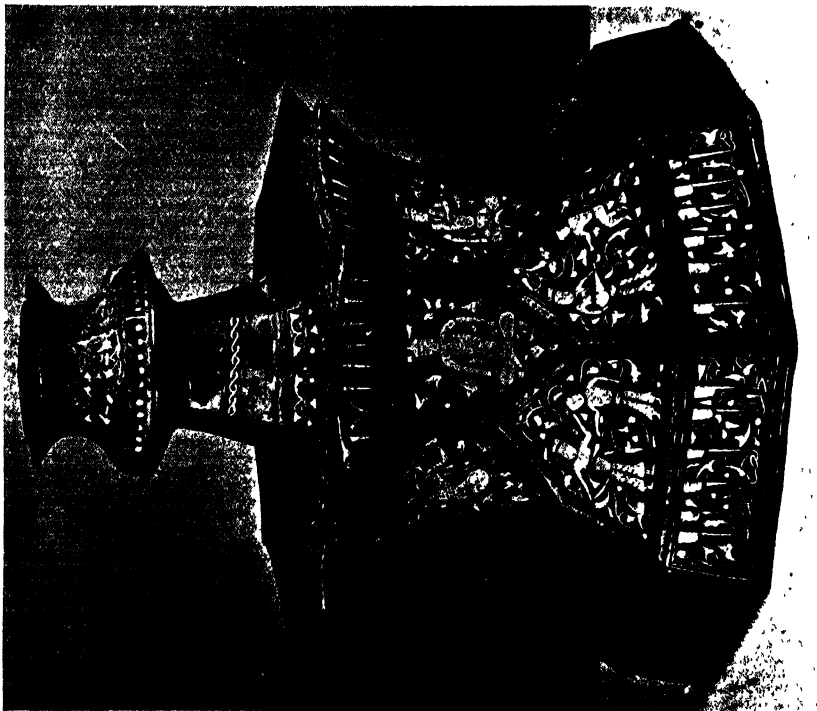
77H. BRONZE INCENSE BURNER
NORTH-EAST PERSIA, XITH-XIIITH CENTURY
Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



74C. BRONZE EWER
VIIIth-IXth CENTURY
R. Harari, Coll.

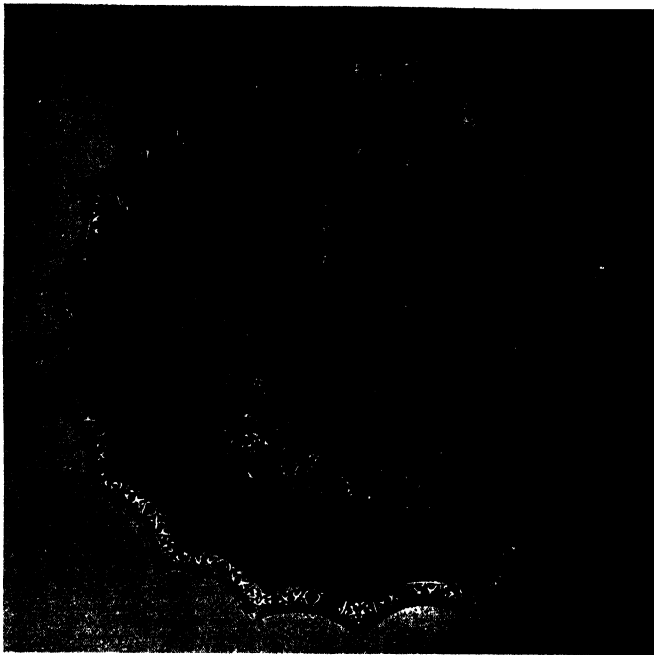


139F. SILVER EWER WITH KUFIC INSCRIPTION
SELJUK, Xth-XIth CENTURY
Gulistan Museum, Tehran



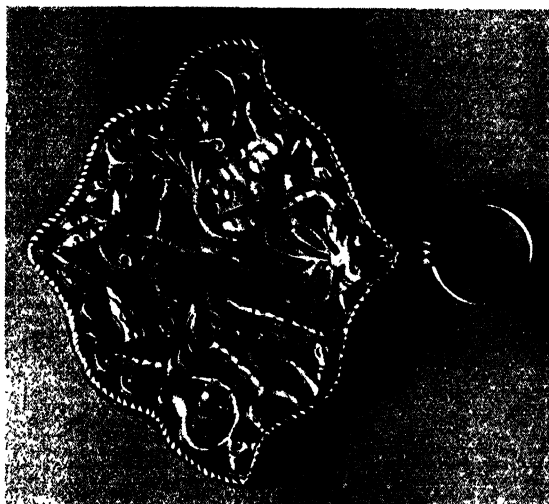
222C. CANDLESTICK, BRONZE INLAID WITH SILVER
xiii century

Gulistan Museum, Tehran,



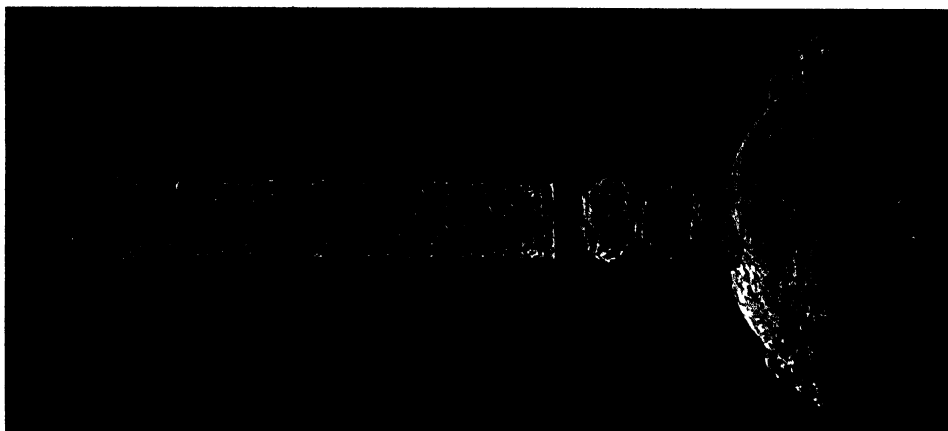
222D. DISH, BRONZE INLAID WITH SILVER
xiii-xiiii century

Metropolitan Museum, New York



193X. GOLD BELT BUCKLE
XIIIth CENTURY

*Islamische Kunstabteilung,
Kaiser Friedrich-Museum, Berlin*

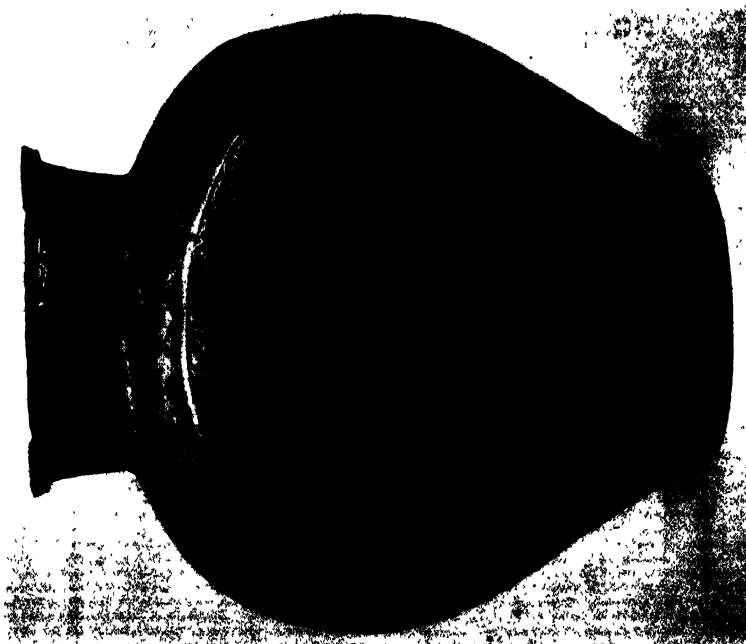


77U. PIERCED BRONZE CANDLESTICK.
END OF XIIIth CENTURY
Institute of Arts, Detroit



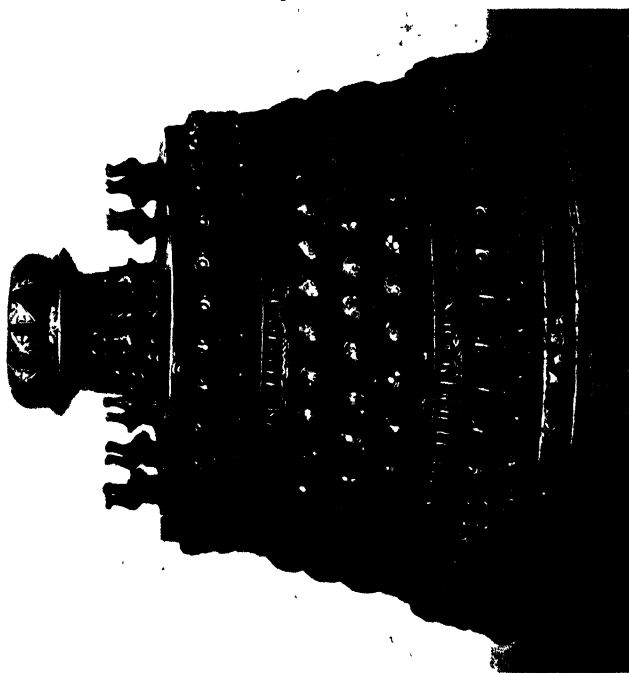
229F. BRONZE BOX INLAID
WITH SILVER
PERSIAN, XIIIth-XIIIth CENTURY

R. Havari, Coll.



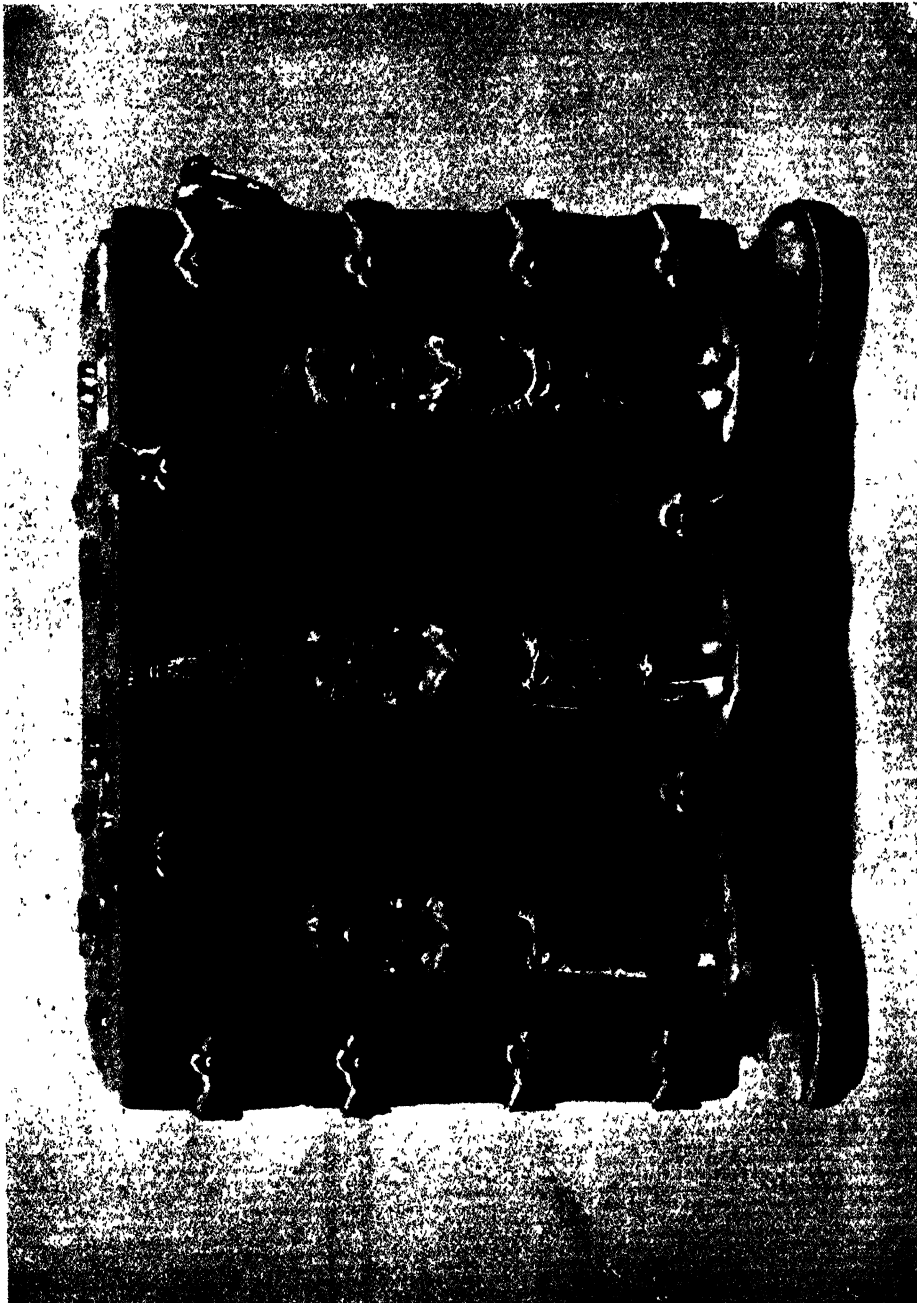
305E. COPPER VASE DECORATED WITH ARABESQUES
XVIIIth CENTURY

Metropolitan Museum, New York

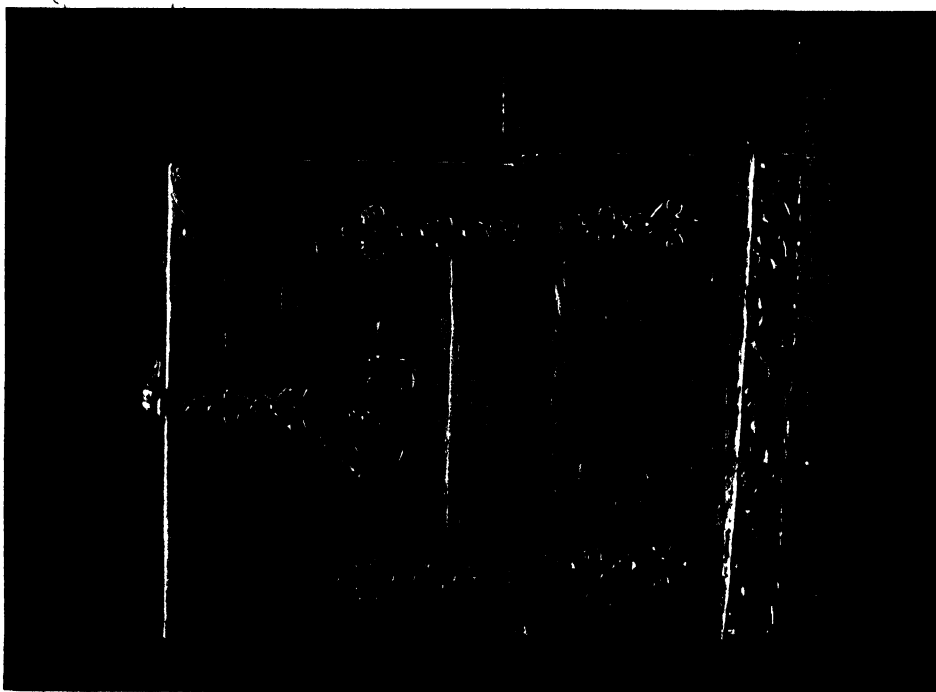


231 CANDLESTICK, BRASS
NORTH PERSIA, XITH-XIth CENTURY

R. Harari, Coll.



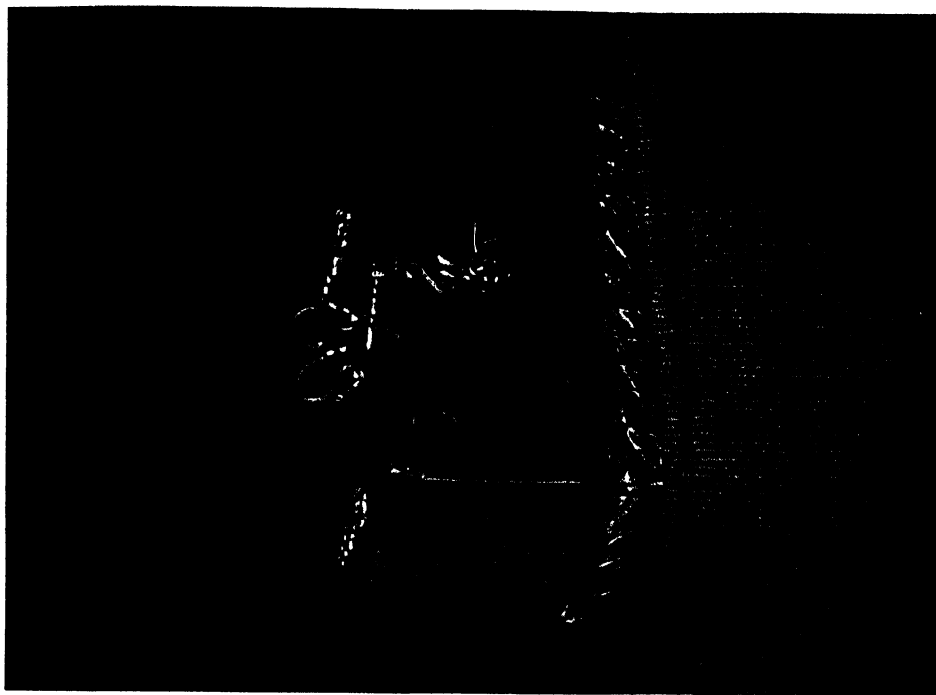
77E. BRONZE COFFER
PERSIA, XIIIth CENTURY
M. & R. Sora, Coll.

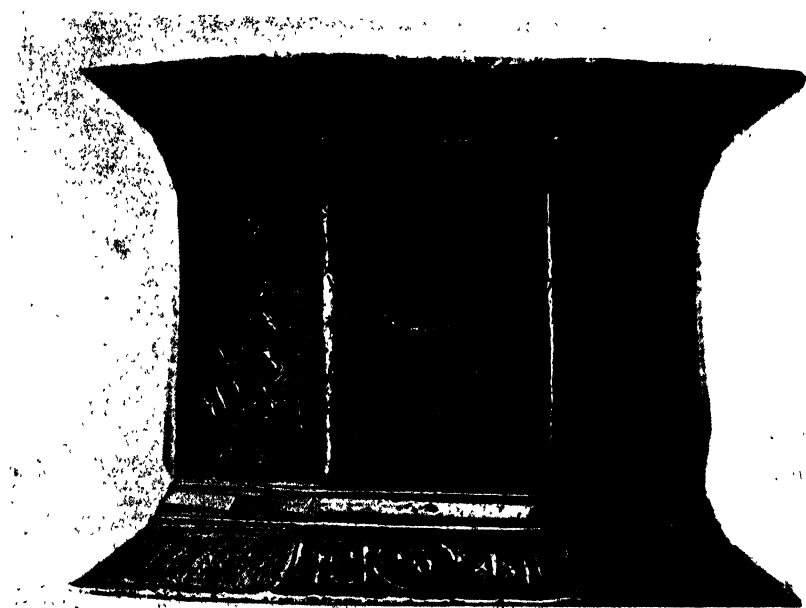


32K. SILVER CASKET

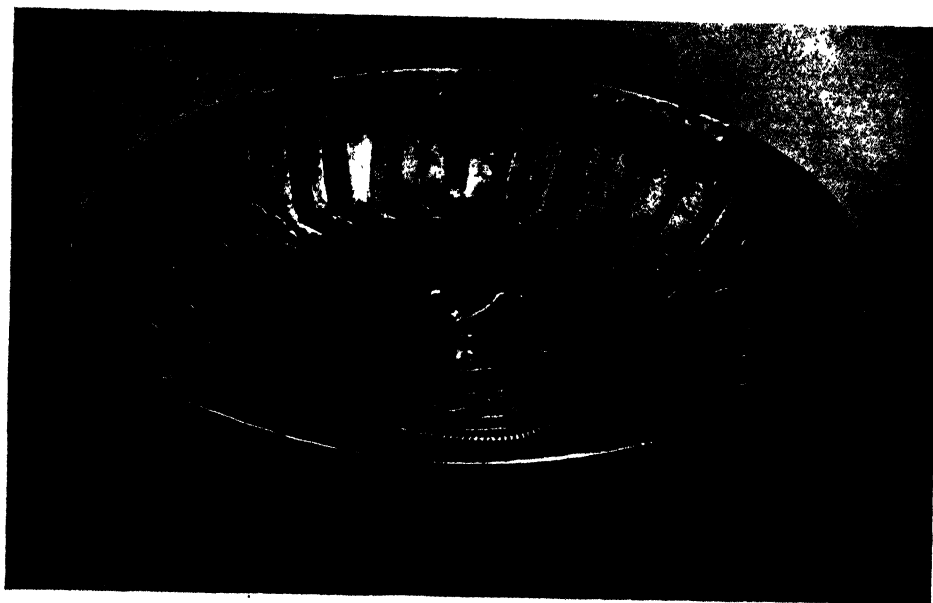
XIIth CENTURY

St. Mark's, Venice

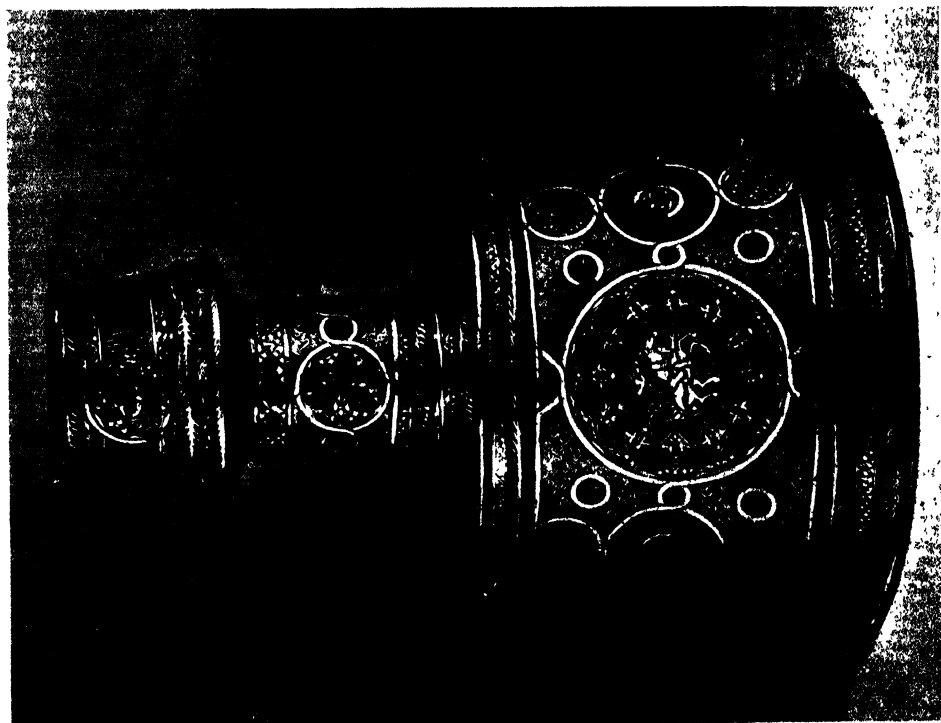




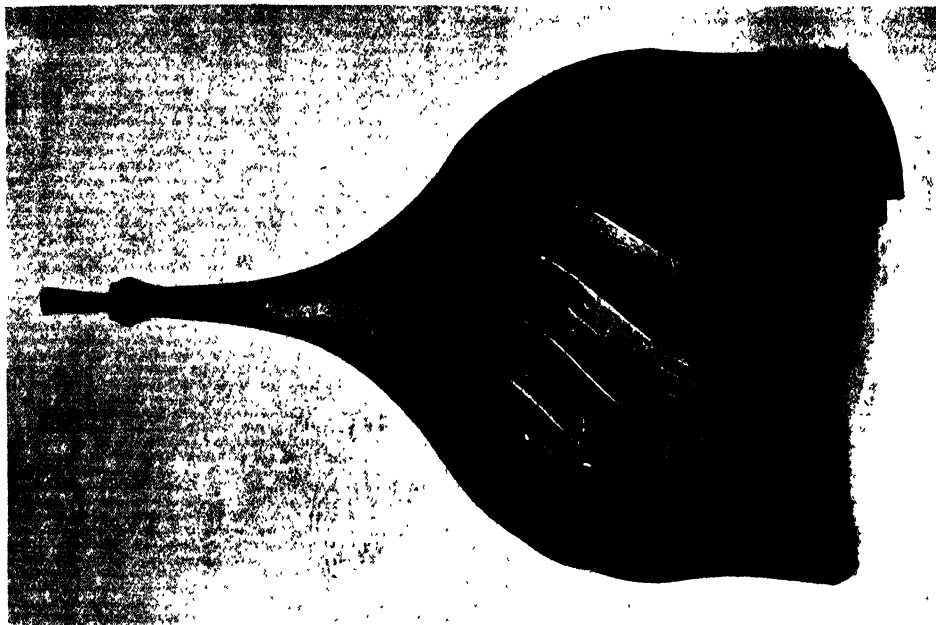
229C. MORTAR. BRONZE INLAID WITH COPPER
XIIIth CENTURY
Rijks Museum, Amsterdam



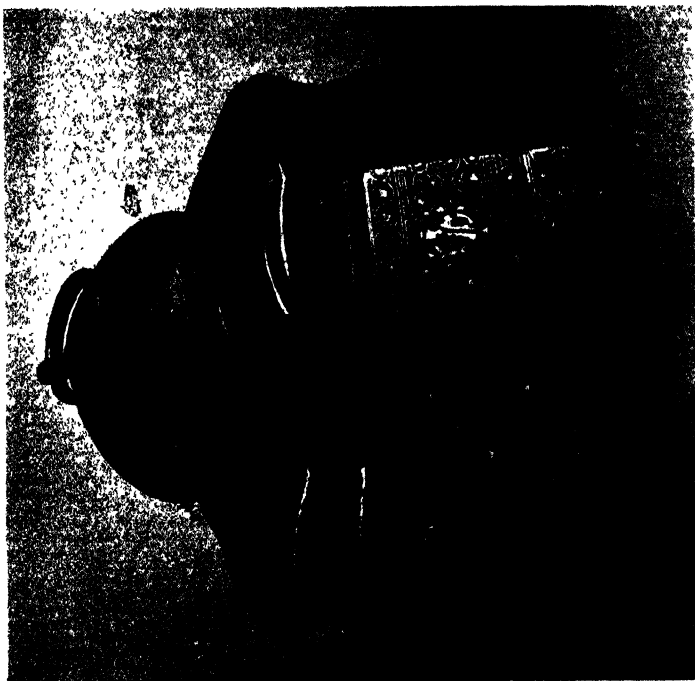
32L. PARTLY GILDED SILVER BOWL
XIIIth-XIVth CENTURY
Museum für Kunst und Gewerbe, Hamburg



227A. METAL CANDLESTICK, INLAID WITH SILVER
 ARDABIL, LATE XIIIth CENTURY
Persian Government

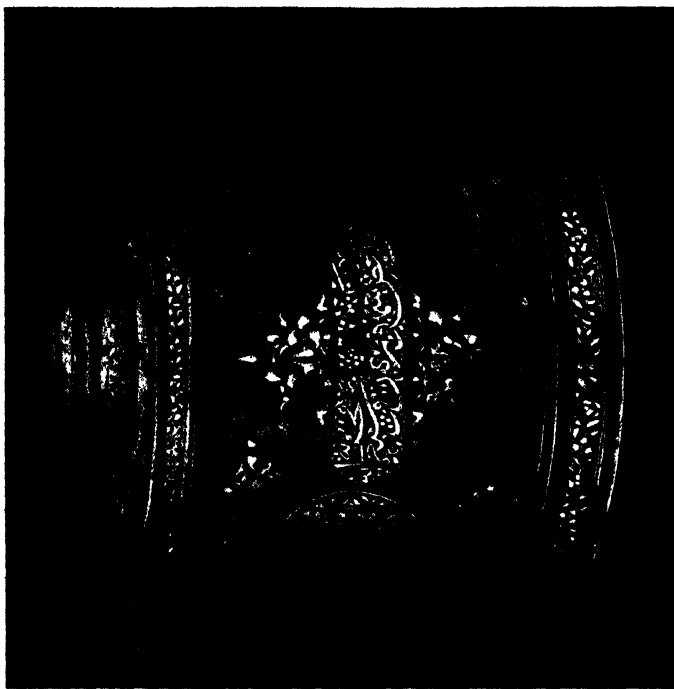


831A. PERSIAN HELMET INLAID WITH GOLD
 EARLY XIVth (?) CENTURY
Polish Government



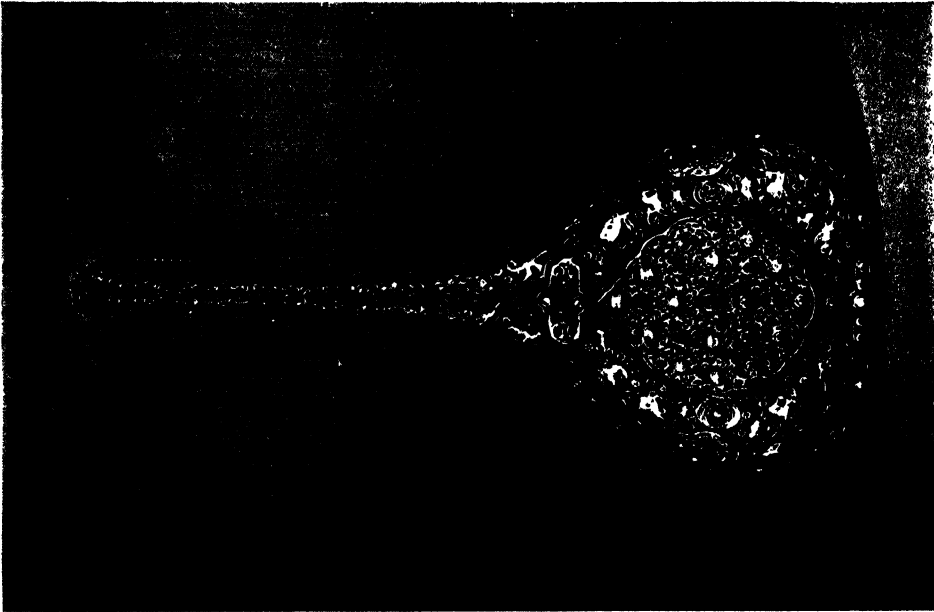
226N. TWELVE-SIDED BRONZE BOX
PERSIAN, XIVth-XVth CENTURY

City Art Museum, St. Louis

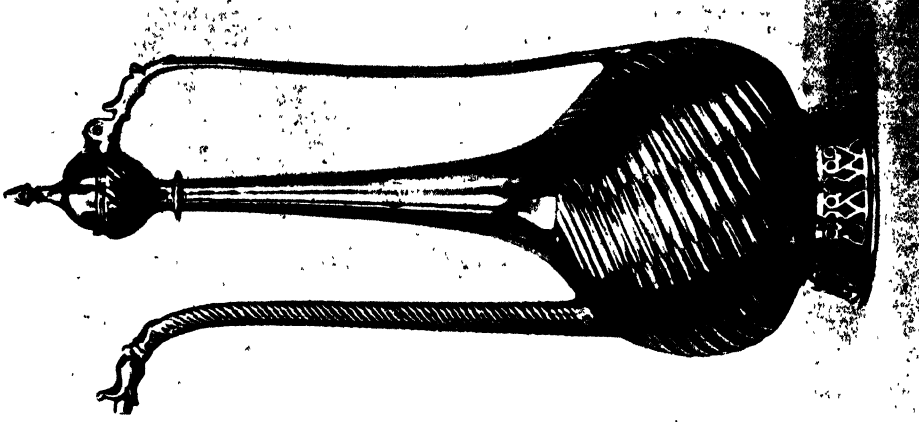


224. CANDLESTICK BASE. BRONZE INLAID WITH SILVER
XIVth CENTURY

M. & R. Stora, Coll.



326A. CARAFE. SILVER, ENCRUSTED WITH GOLD,
RUBIES, TURQUOISES AND EMERALDS. XVIIth CENTURY
Museum of Antiquities, Constantinople



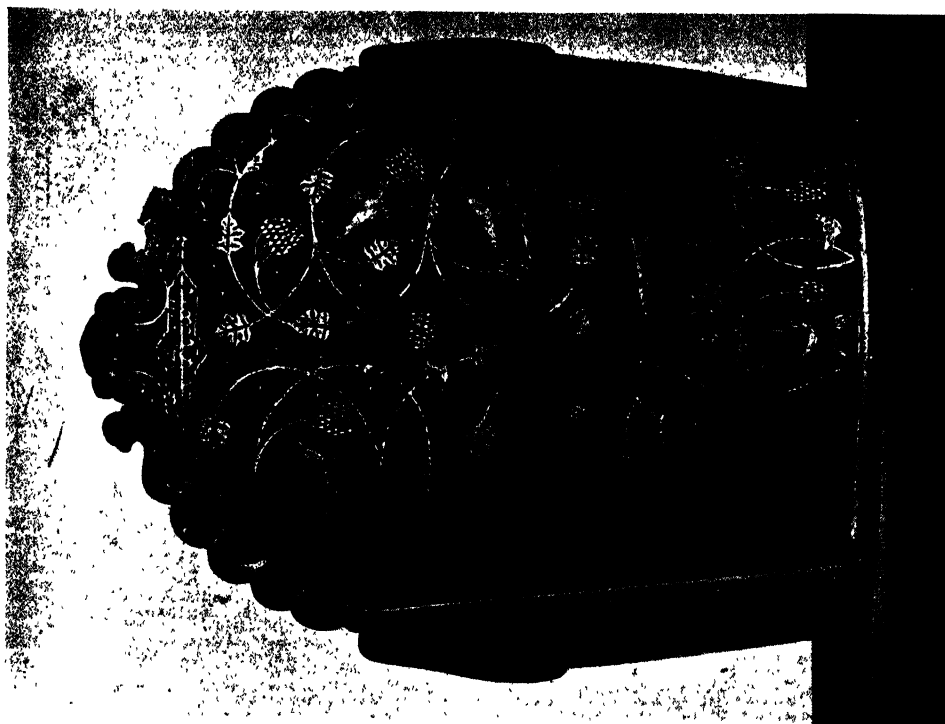
351A. BRASS EWER
SAFAVID, LATE XVth-XVth CENTURY
Dr. A. J. Butler, Coll.



Gallery VII. CANDLESTICK

XVIII CENTURY

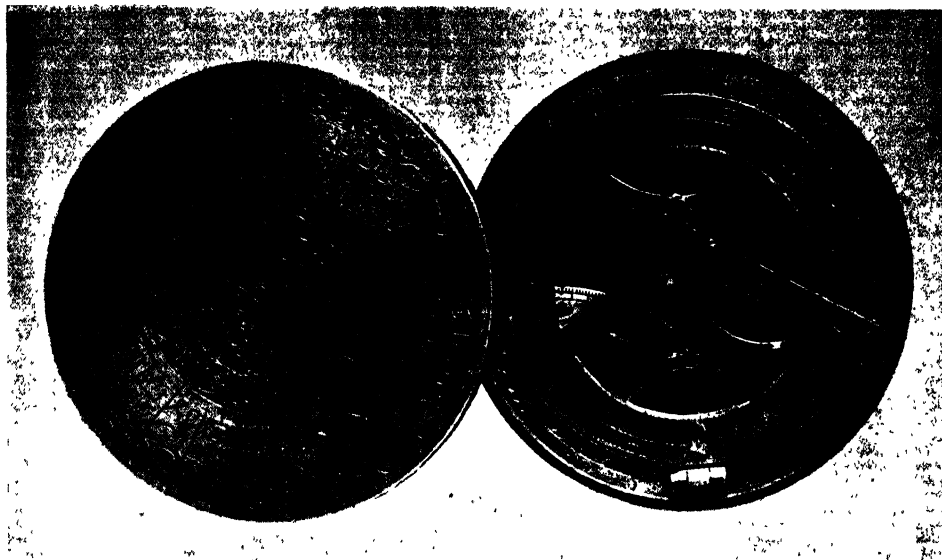
City Art Museum, St. Louis



205C. BREAST PLATE IN FIVE PARTS

EARLY XVIII CENTURY

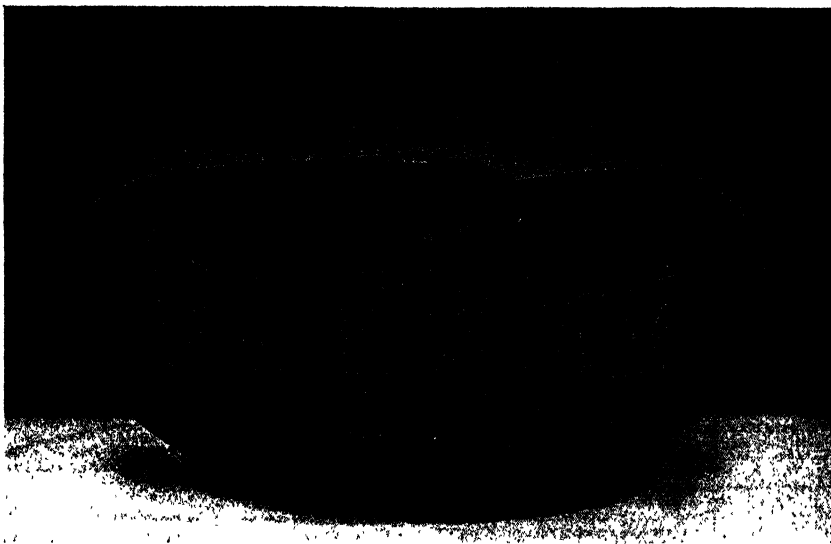
Islamische Kunstsammlung Kaiser Friedrich-Museum, Berlin



309H. ENGRAVED BRONZE COMPASS. XVITH CENTURY
Captain Edward McCauley, Coll.

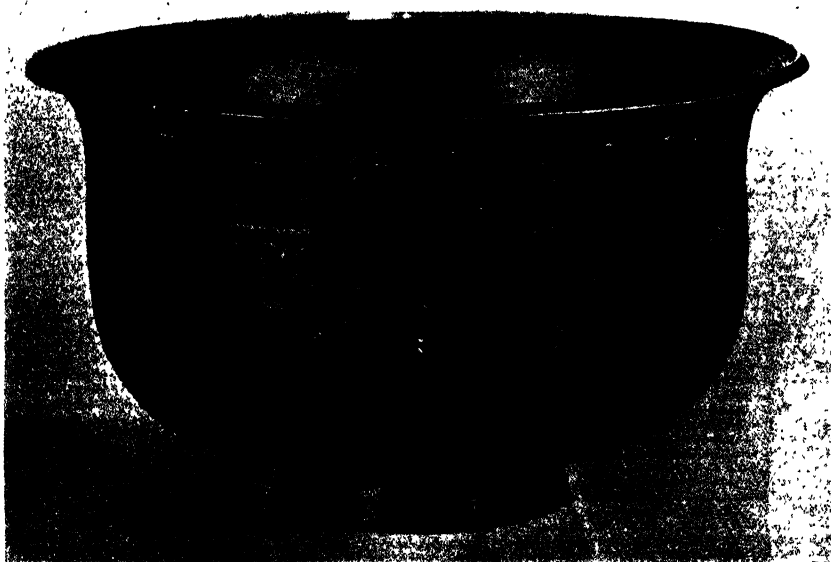


810K. & J. ARMOUR PLATES OF IRON WITH GOLD INLAY. XVIIITH CENTURY
Staatliches Museum für Völkerkunde, Munich



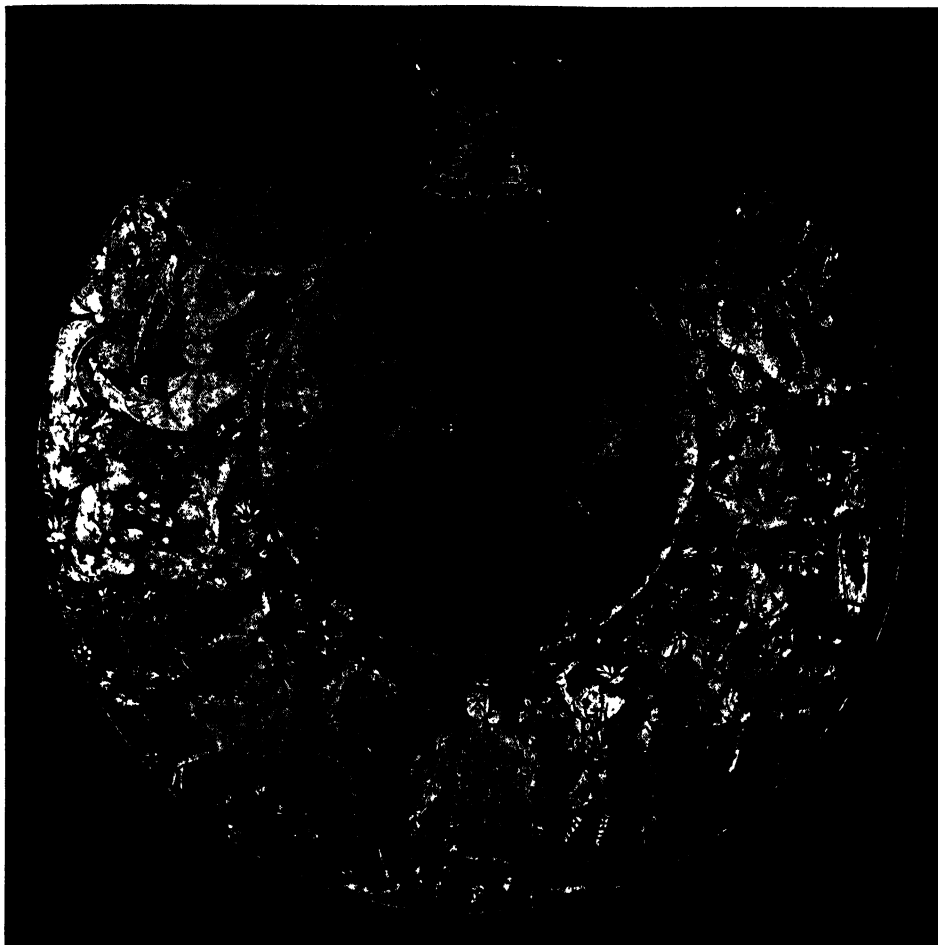
390M. BEGGAR'S BOWL. STEEL, INLAID GOLD
XVIIth CENTURY

Gulistan Museum, Tehran



Gallery III. ENGRAVED COPPER BOWL. ISFAHAN WORK
XVIIth-XVIIIth CENTURY

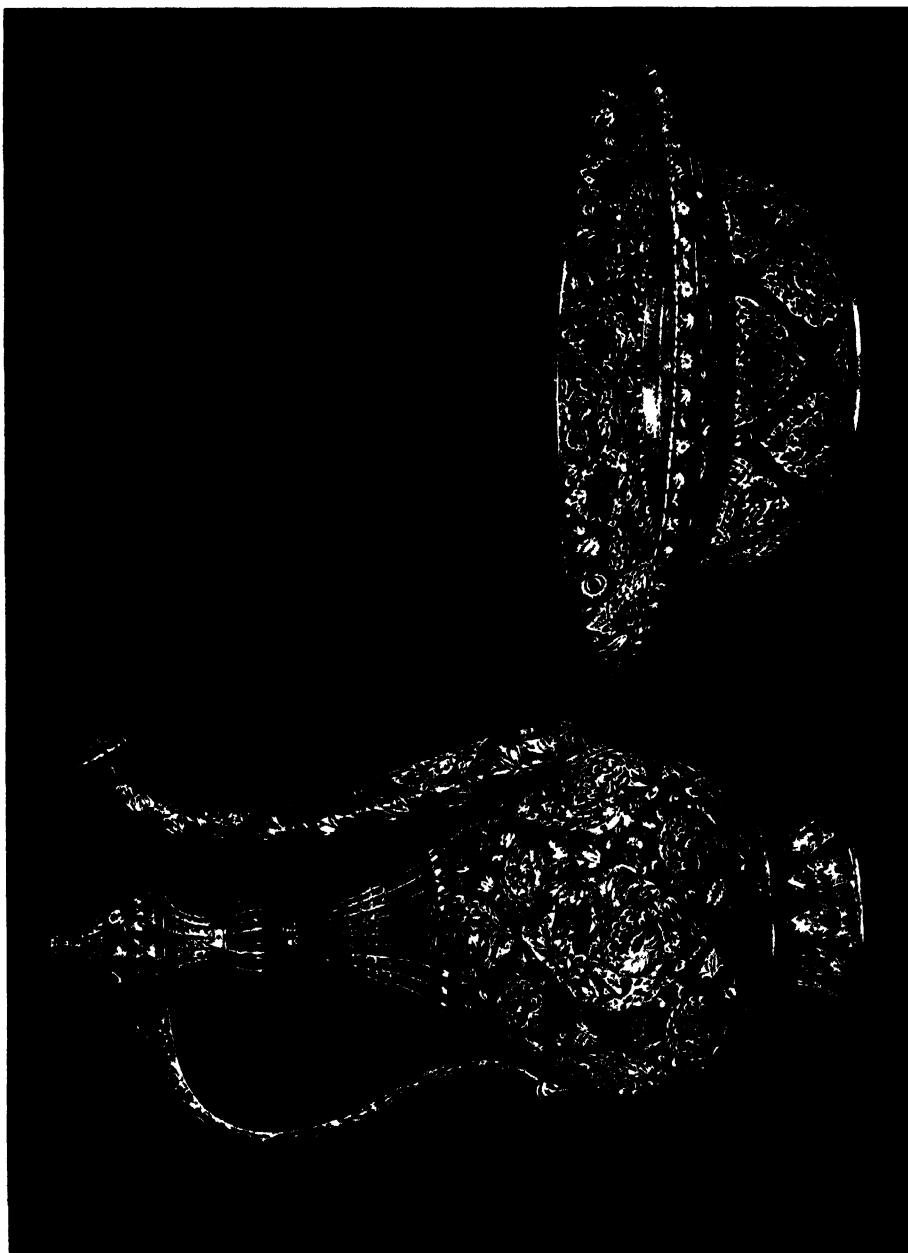
Metropolitan Museum, New York



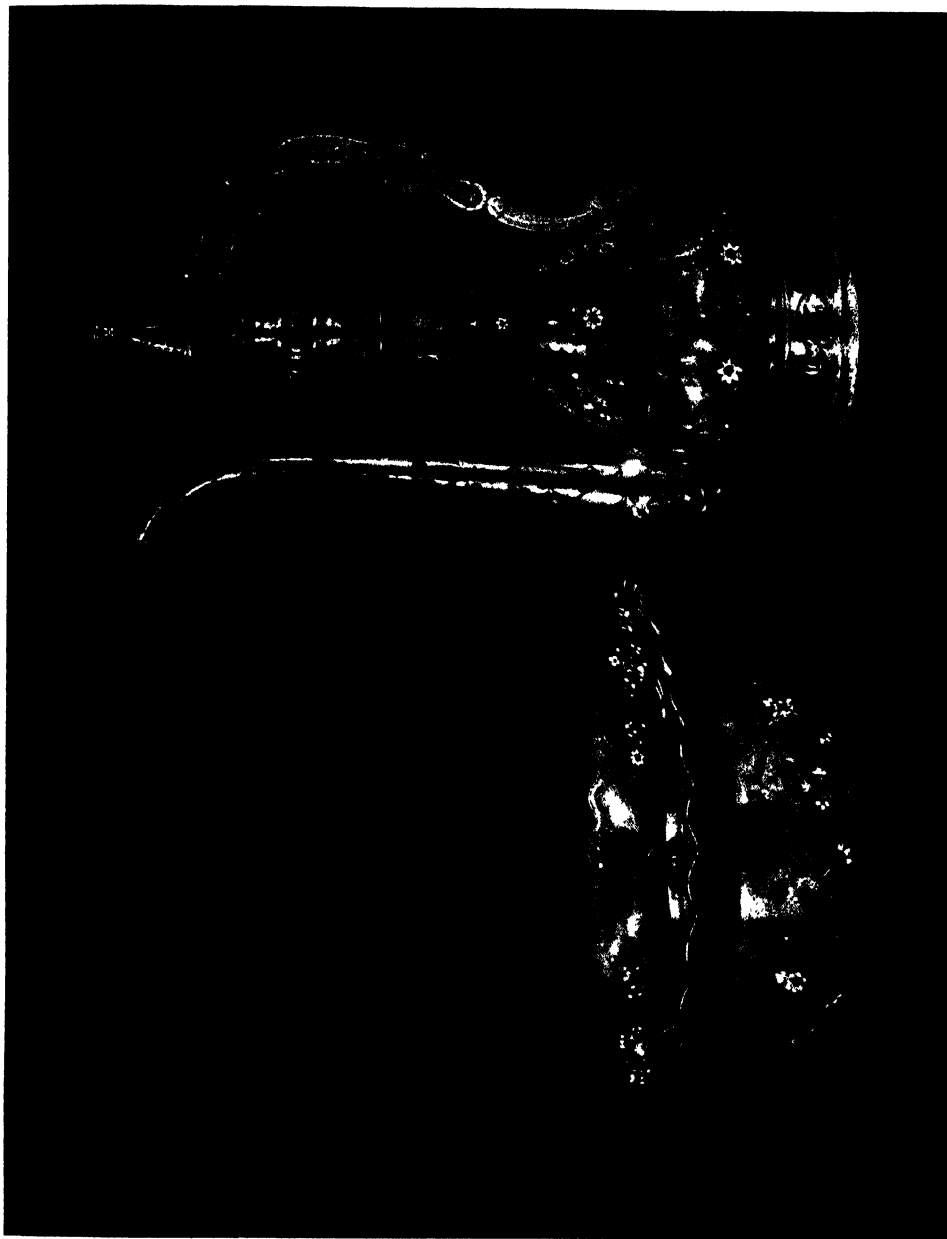
209. PART OF AN ASTRONOMICAL EWER. ENGRAVED BRASS

LATE XVIIth CENTURY

Victoria and Albert Museum



336C. & M. BASIN AND EWER IN ENAMELLED GOLD
XVIIIth-XIXth CENTURY
H.M. Raza Shah Pahlavi, Coll.



336D. & Q. BASIN AND EWER IN ENAMELLED GOLD

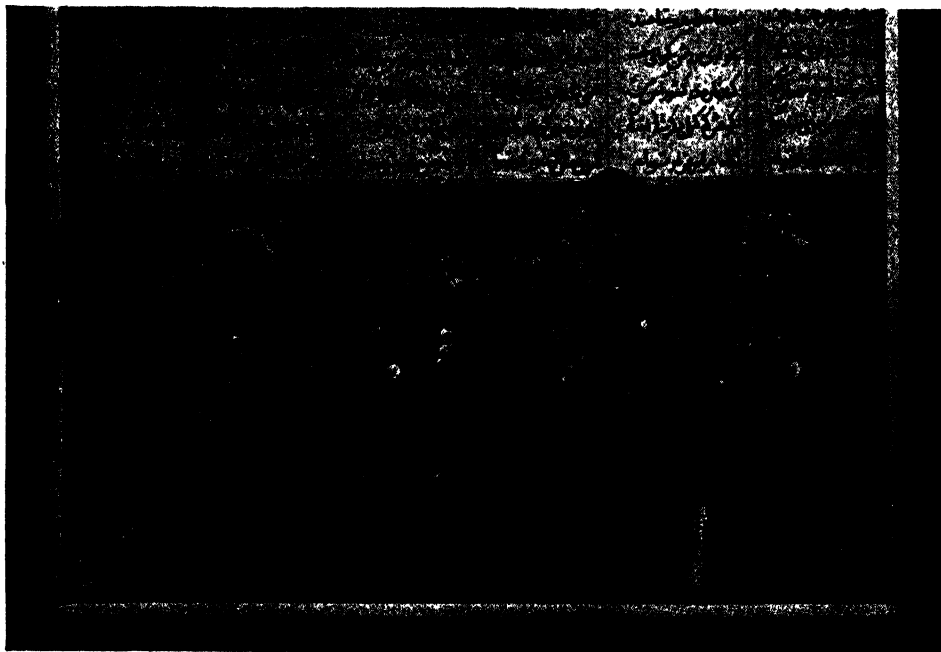
XIXth CENTURY

Gulistan Museum, Tehran.



420. CAMEL DEVoured BY WILD ANIMALS
XIIIth CENTURY

Demotte, Coll.



144A. THE PRISONER
ILLUSTRATION TO THE SHAH-NAMA, c. 1200-1210

Ajit Ghose, Coll.



In 537B. NOAH AND HIS FAMILY IN THE ARK
FROM A HISTORY OF THE WORLD, 1306

Royal Asiatic Society



In 537A. RUSTAM SHOOTS HIS BROTHER
FROM A HISTORY OF THE WORLD, 1306

Edinburgh University Library

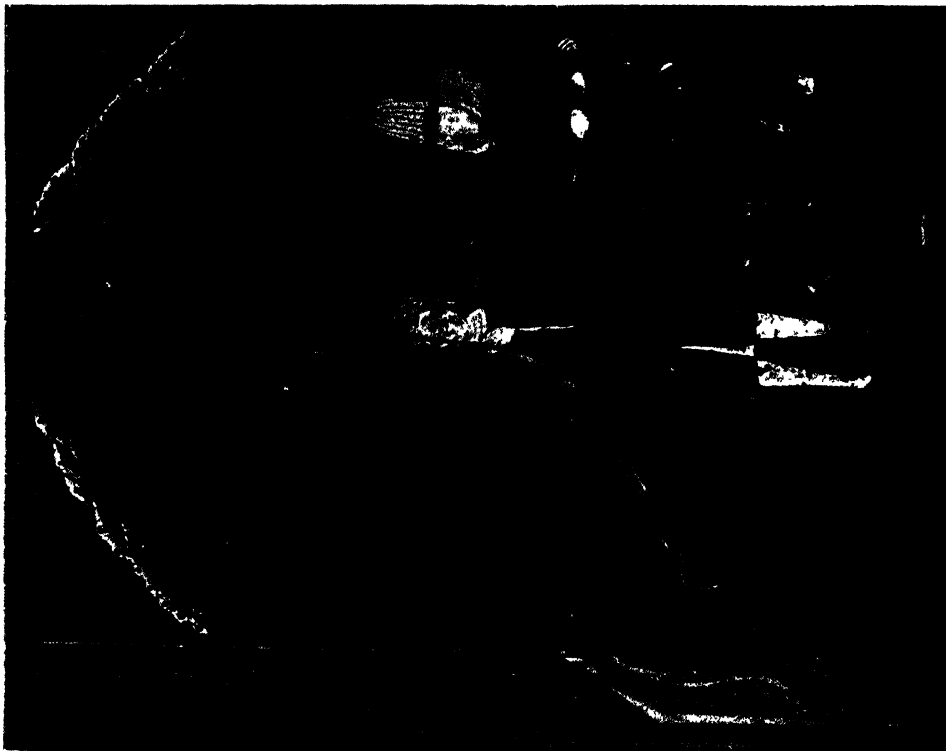


438. ALEXANDER BUILDING A WALL AGAINST GOG AND
MAGOG

ILLUSTRATION TO THE SHAH-NAMA

EARLY XIVth CENTURY

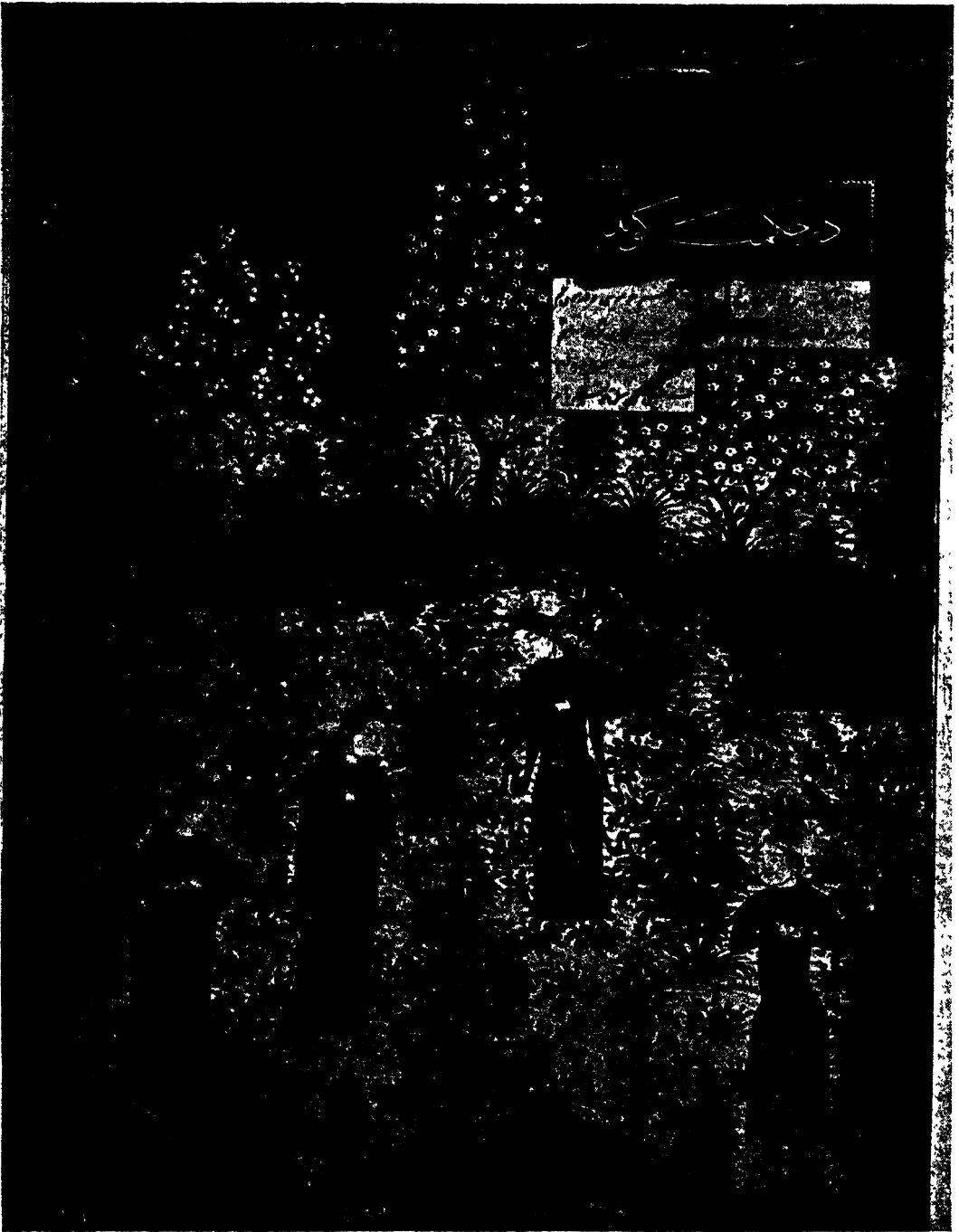
Henri Vever, Coll.



457A. GIRAFFE AND KEEPER
XIVth CENTURY
Demotte, Coll.

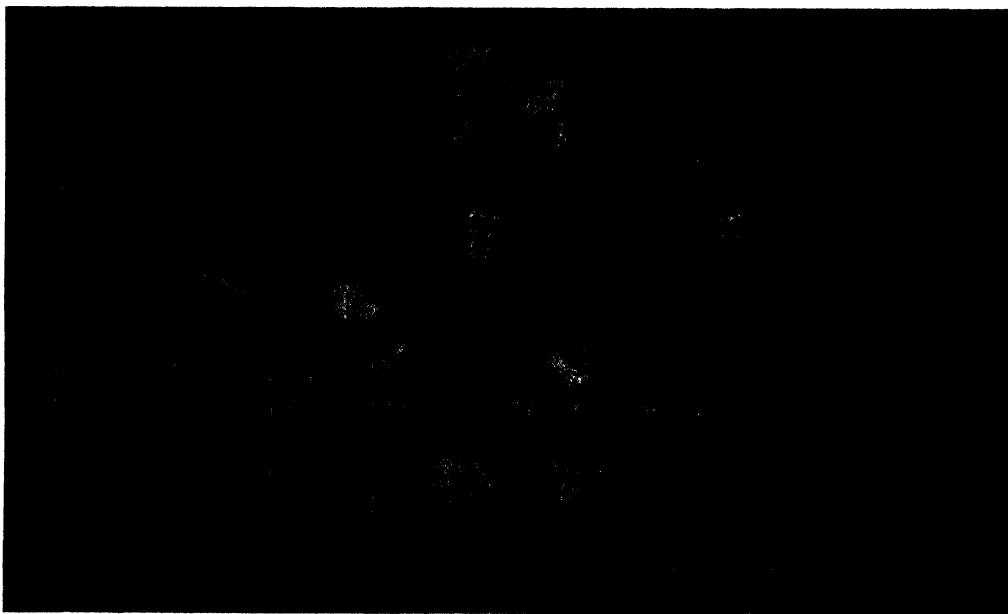


469F THE BOAT AND THE TOWER
FROM A MS. OF SA'DI, 1426
A. Chester Beatty, Coll.

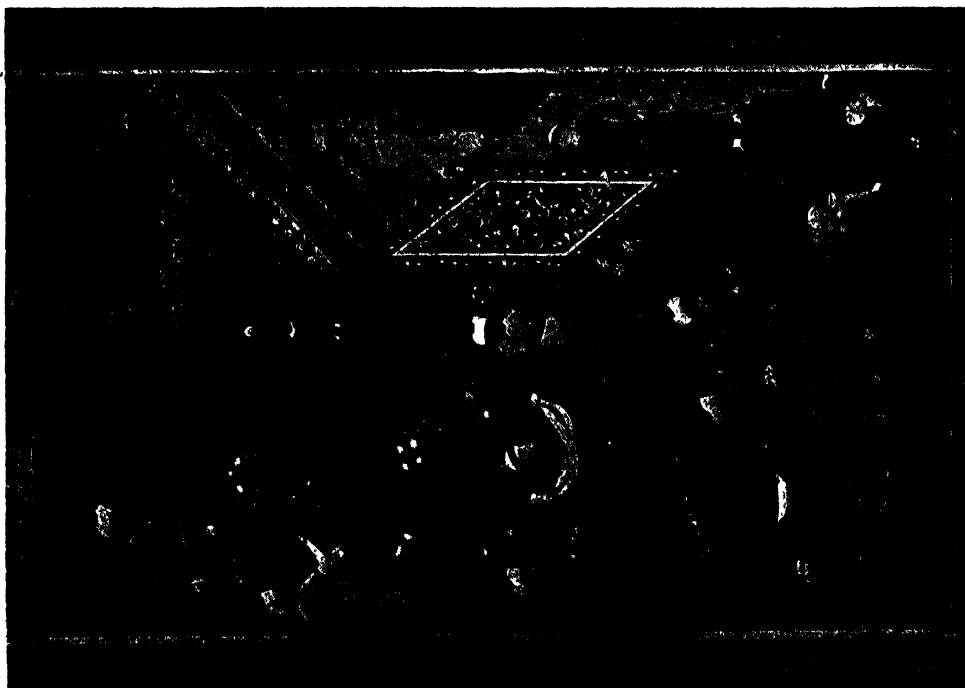


471. HUMAY RECEIVED AT THE COURT OF CHINA
XVth CENTURY

Musée des Arts décoratifs, Paris



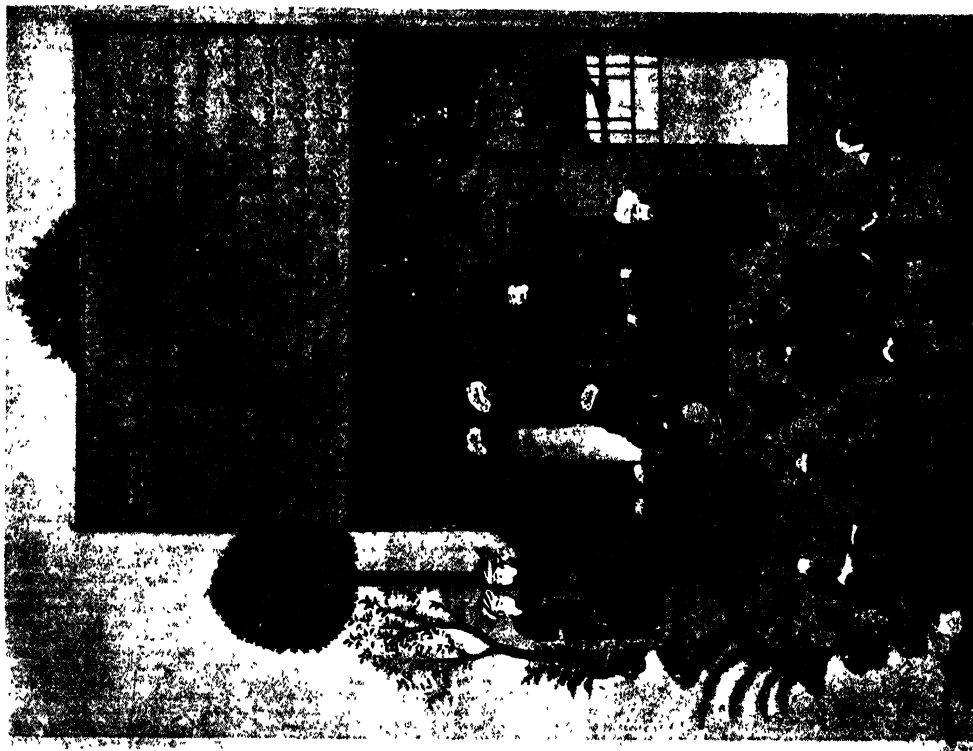
463. SCENE IN A GARDEN. xvth CENTURY
Henri Vever. Coll.



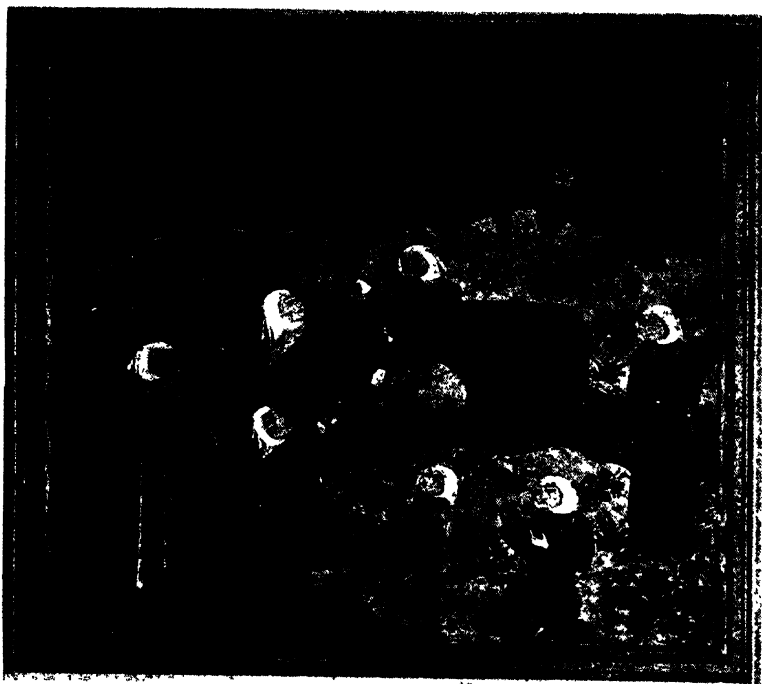
483. THE GARDEN OF THE EMPEROR OF CHINA
BY BIHZAD. LATE XVth CENTURY
Gulistan Museum, Tehran



499. INK DRAWING REPRESENTING PARADISE
LATE XVth CENTURY
Frati Maria Sarre-Humann, Coll.



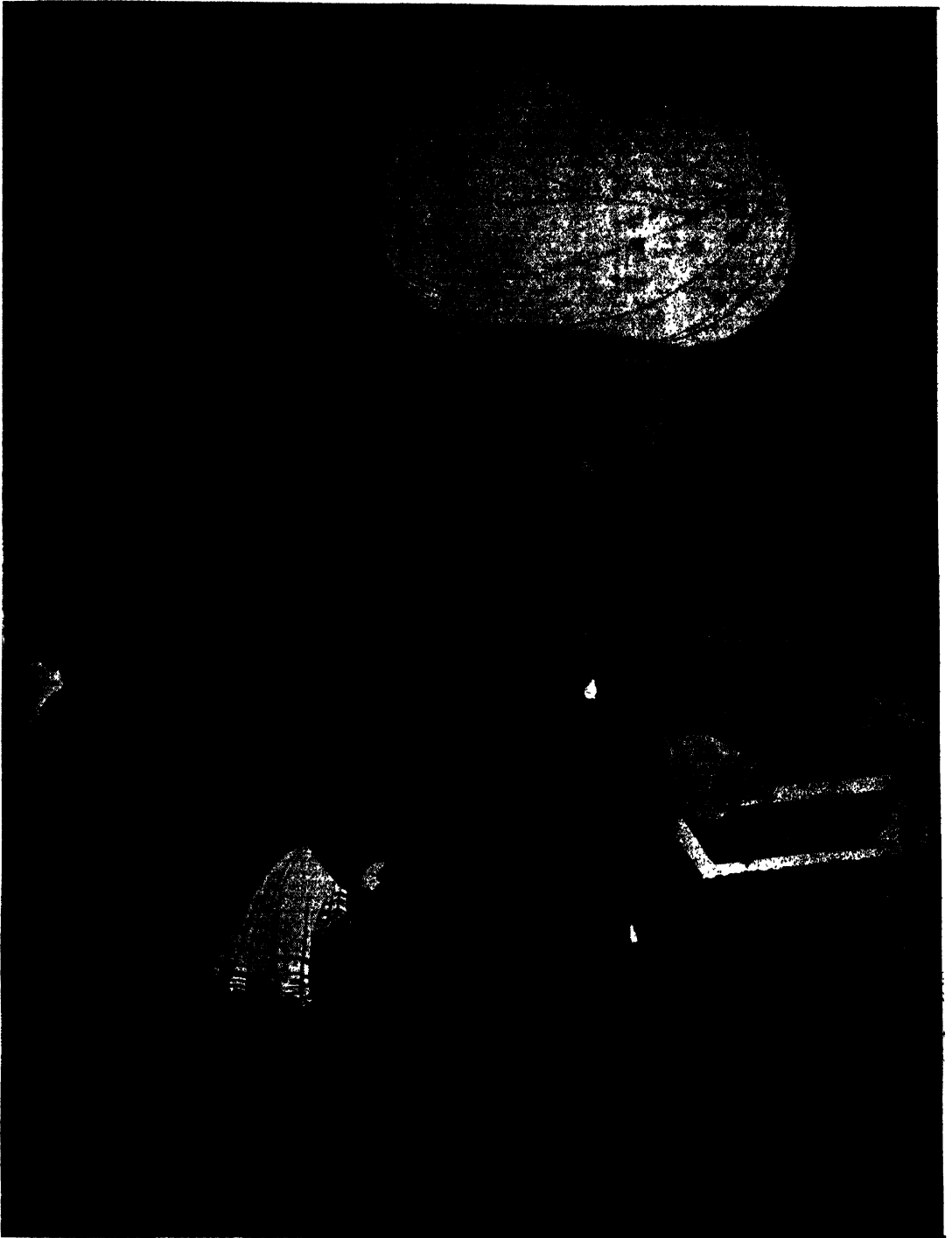
476A. JAMSHED TEACHING THE VARIOUS CRAFTS
FROM TABARI'S HISTORY, 1478
A. Chester Beatty, Coll.



473. THE SICK LADY
XVth CENTURY
Henri Vever, Coll.

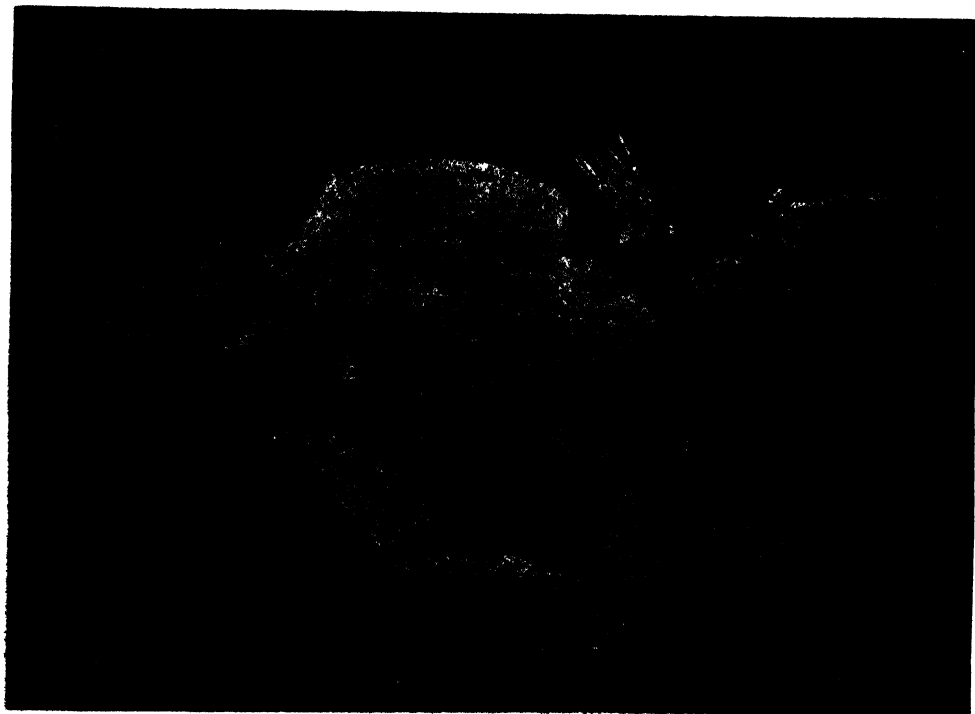


580. DRAWING. ANIMALS (BEARS, MONKEYS, LIONS, DEER, ETC.) IN
A LANDSCAPE. LATE XVth CENTURY
A. Sakisian, Coll.

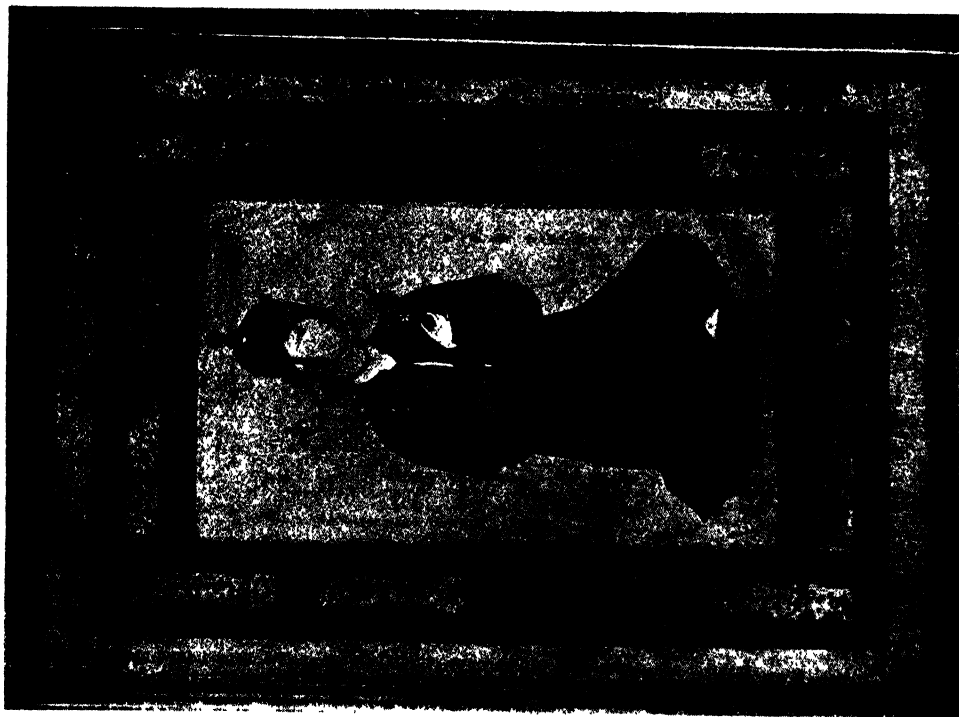


487. PORTRAIT OF A PAINTER, SAID TO BE A COPY BY
BIHZAD AFTER GENTILE BELLINI. XVth CENTURY

Emil Tabbagh, Coll.



556. CAPTIVE TURCOMAN CHIEF
c. 1500
Raymond Koecklin, Coll.

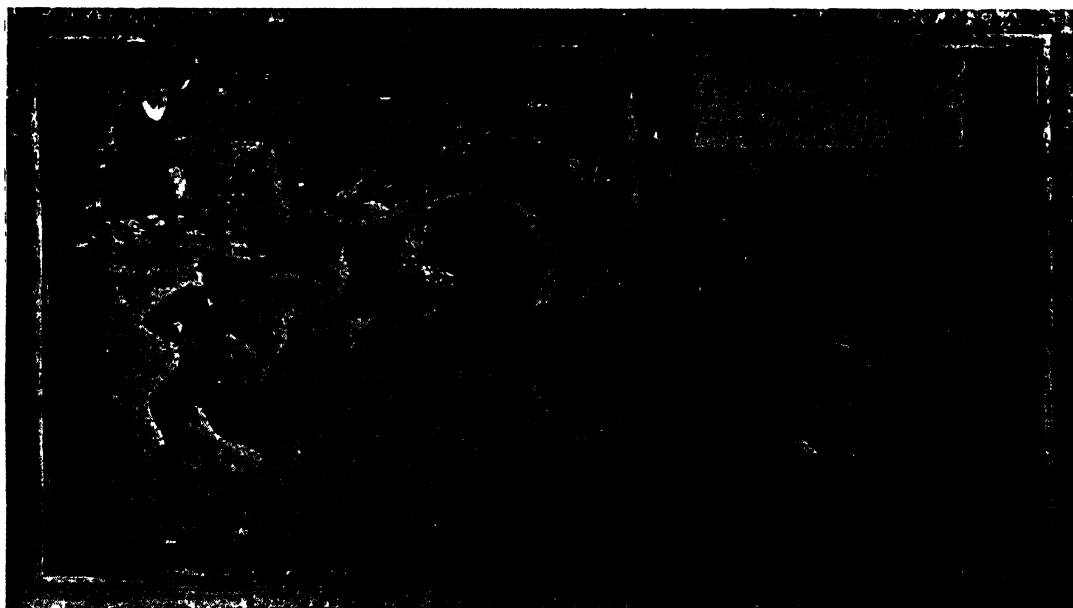


555. PRINCESS
c. 1500
L. Cartier, Coll.



In 541B. CRANE, CRAB AND FISH. ILLUSTRATION TO A FABLE
XVth CENTURY

Gulistan Museum, Tehran



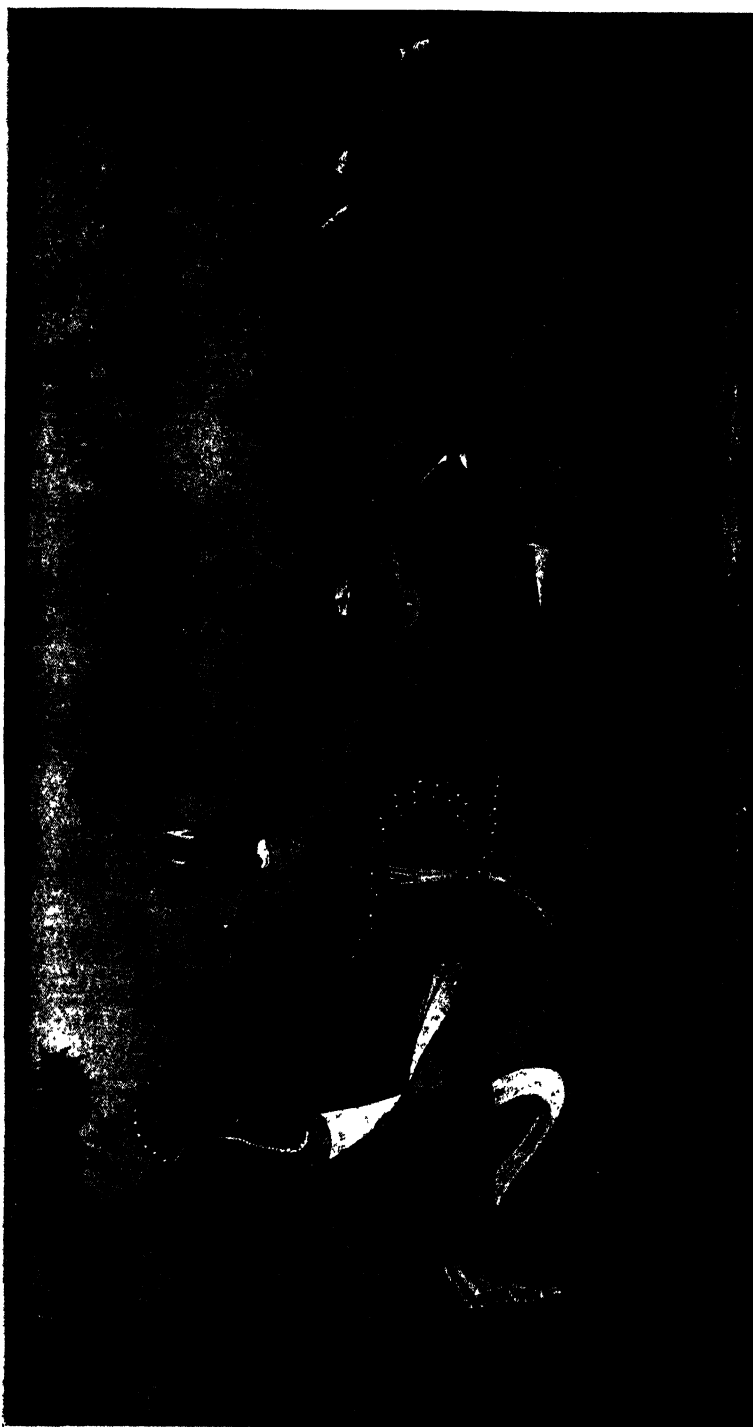
488. CAMELS FIGHTING. BY BIHZAD, AT THE AGE OF 70.
XVth CENTURY

Gulistan Museum, Tehran



563. MAN AND CAMEL. XVTH CENTURY

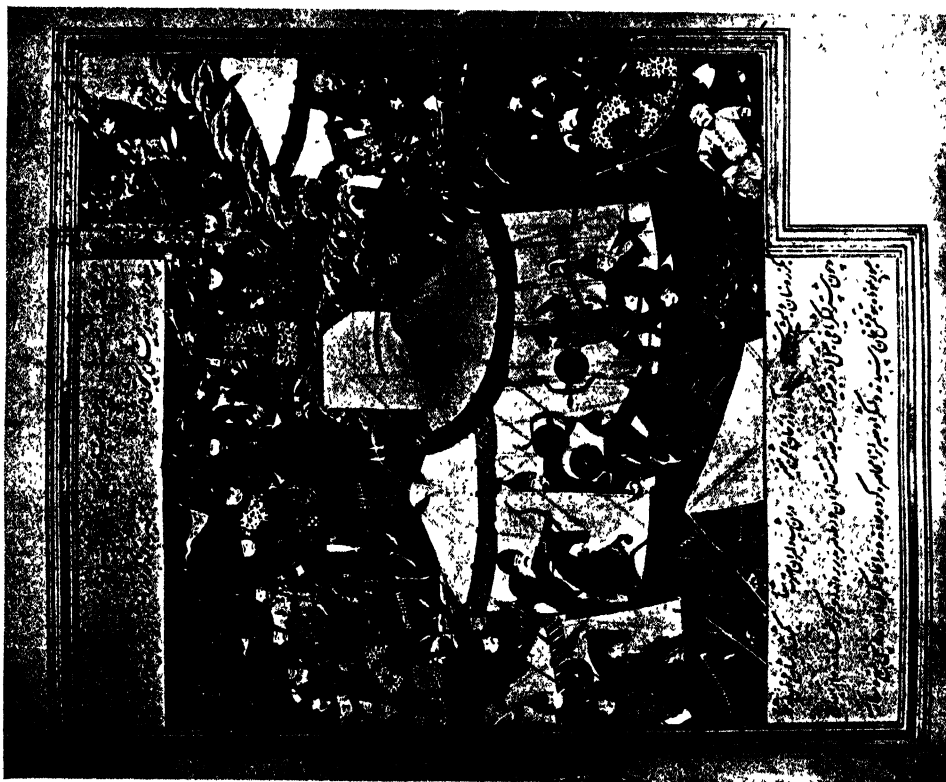
Philip Hofer, Coll.



7196. THE QUEEN OF SHEBA. COLOURED WATER DRAWING

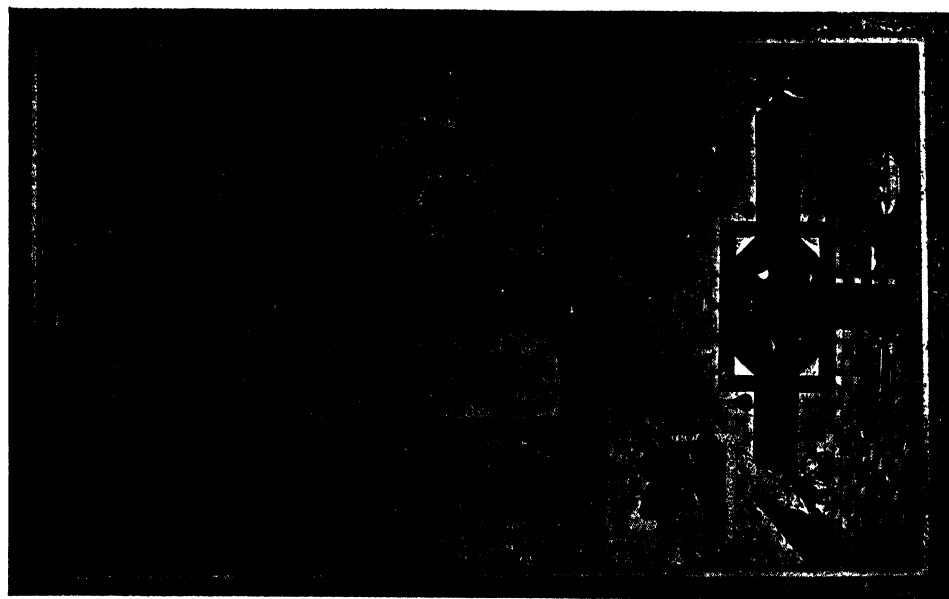
LATE XVIIIth CENTURY

Claude Anet, Coll.



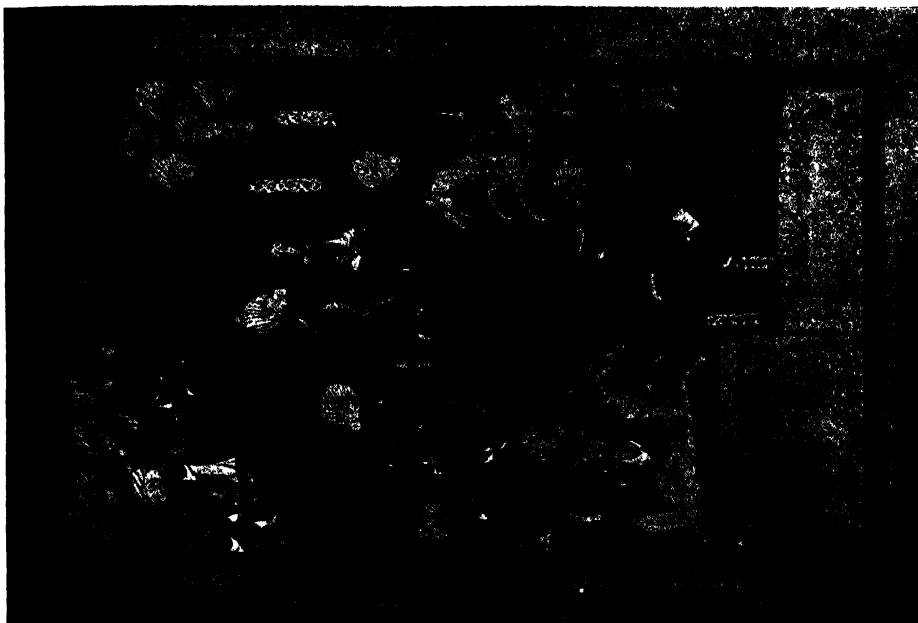
543C. SCENE FROM THE LIFE OF TIMUR.
MS. DATED 1529. MINIATURES BY BIHZAD

Persian Government



512. A CEREMONIAL INTERVIEW
EARLY XVth CENTURY

Persian Government



*In 545B. POLO GAME
XVIII CENTURY
Egyptian Library, Cairo*



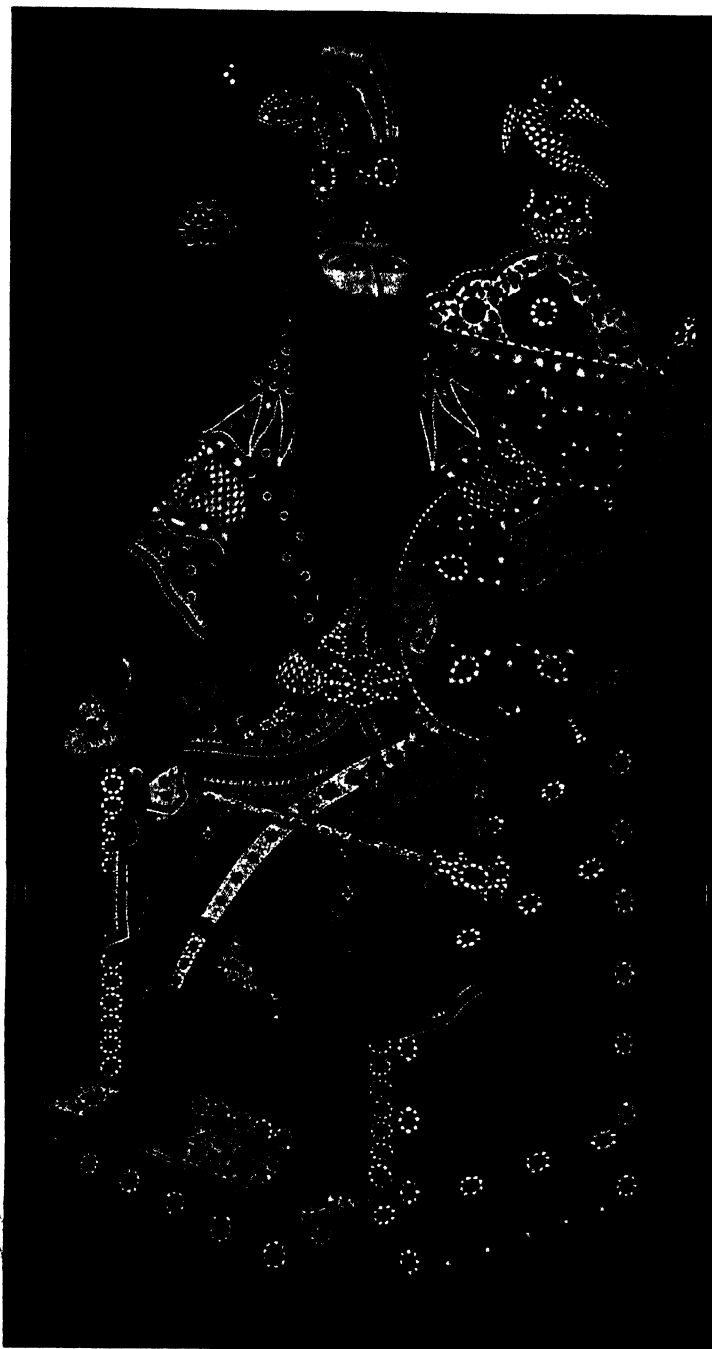
565. YOUNG PRINCE READING
XVIII CENTURY
Henri Vever, Coll.



667. POLO-PLAYER

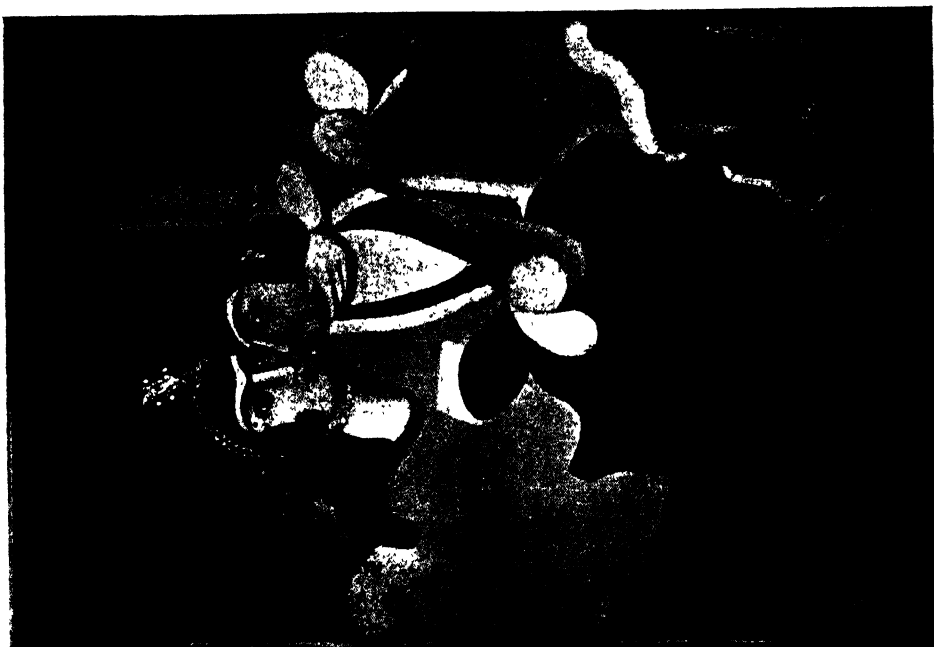
DATED 1647

Frau Maria Sarre-Humann, Coll.

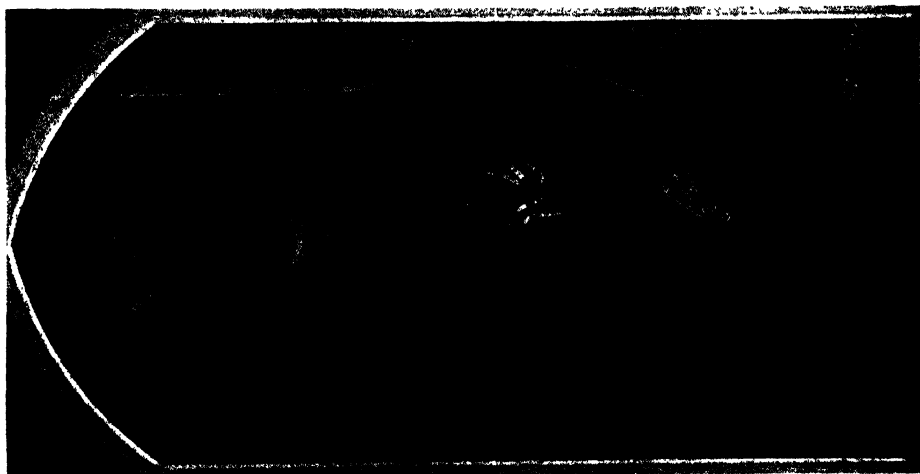


867. FATH 'ALI | SHAH
XIXth CENTURY

Sir Charles Marling, Coll.



Gallery XI. TWO LOVERS
XVIIIth CENTURY
The Right Hon. L. S. Amery, Coll.



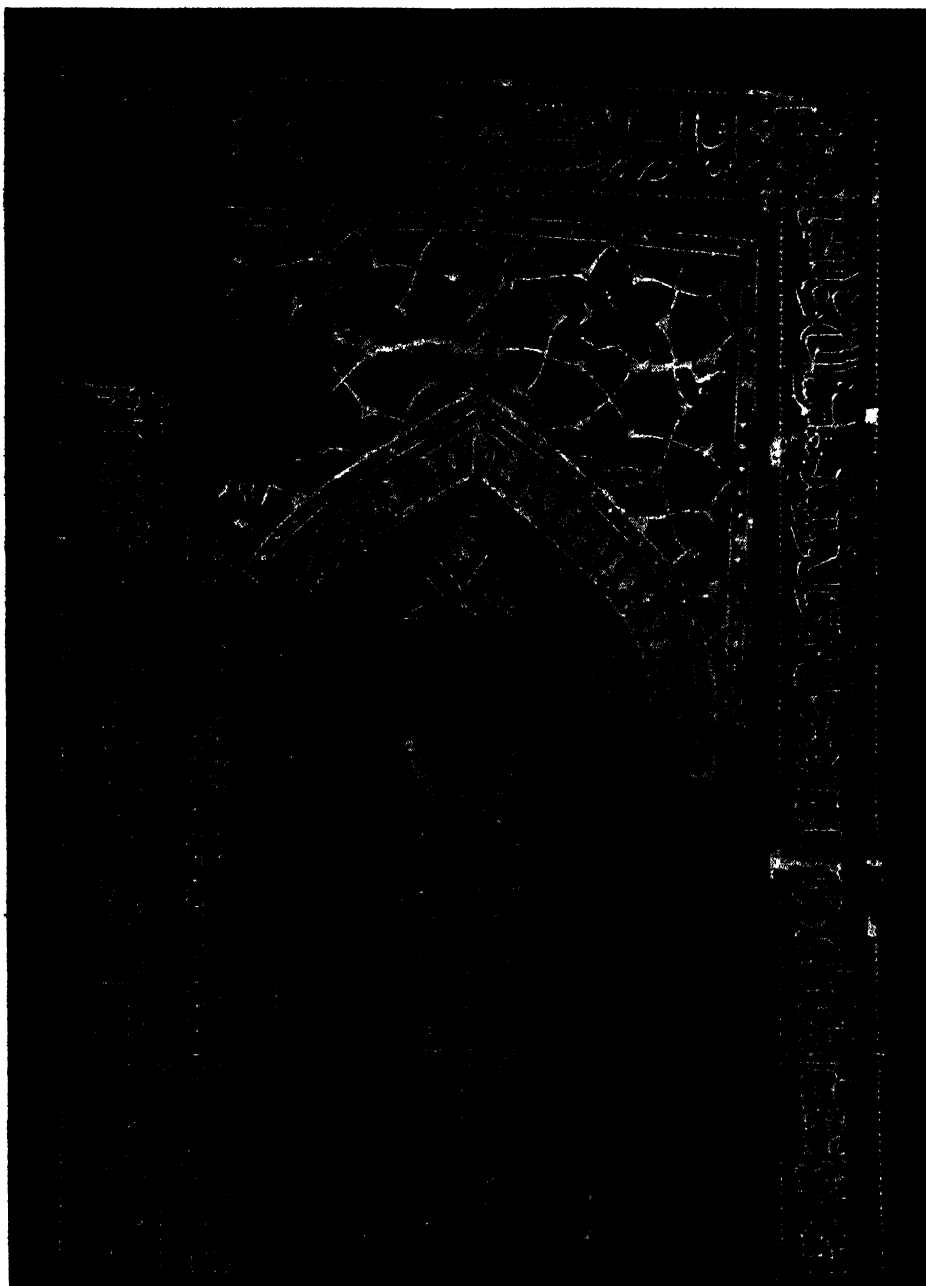
871. PORTRAIT OF A YOUNG MAN
XVIIIth CENTURY
The Right Hon. L. S. Amery, Coll.



Gallery XI. MODERN OIL PAINTING

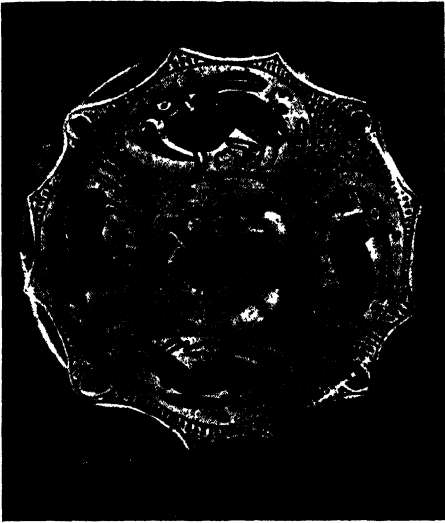
XIXth CENTURY

Persian Government



57. MIHRAB
CENTRAL PERSIA, XIVth CENTURY

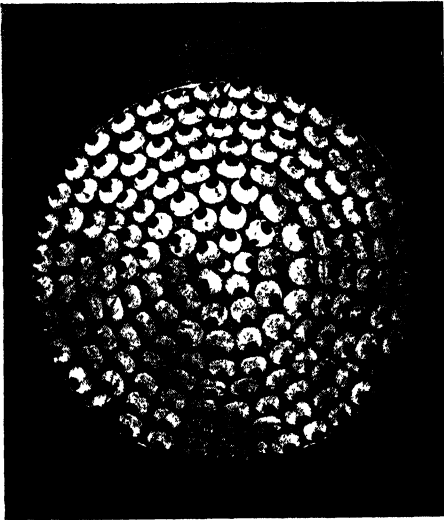
Pennsylvania Museum



110A. EARTHENWARE BOWL
PAINTED IN LUSTRE
IXth-Xth CENTURY
Parish-Watson, Coll.



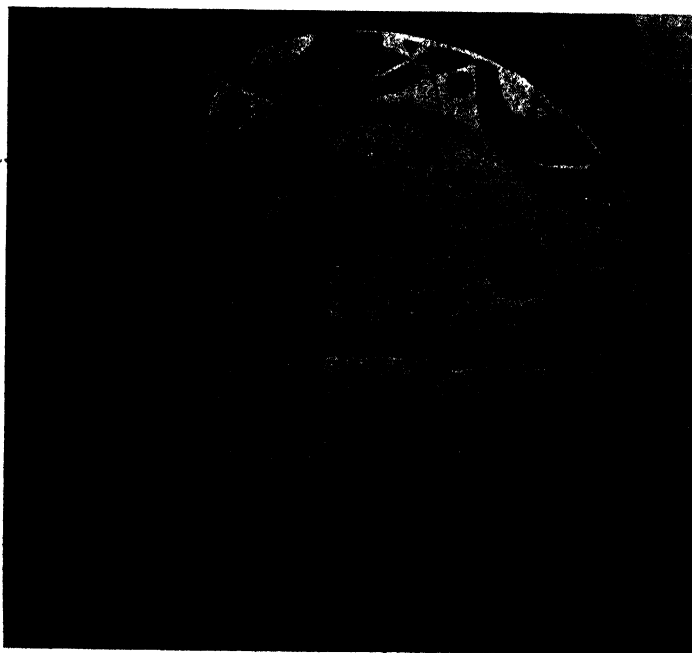
48B. EARTHENWARE BOWL,
INCISED DESIGN
IXth-Xth CENTURY
Ernest Debenham, Coll.



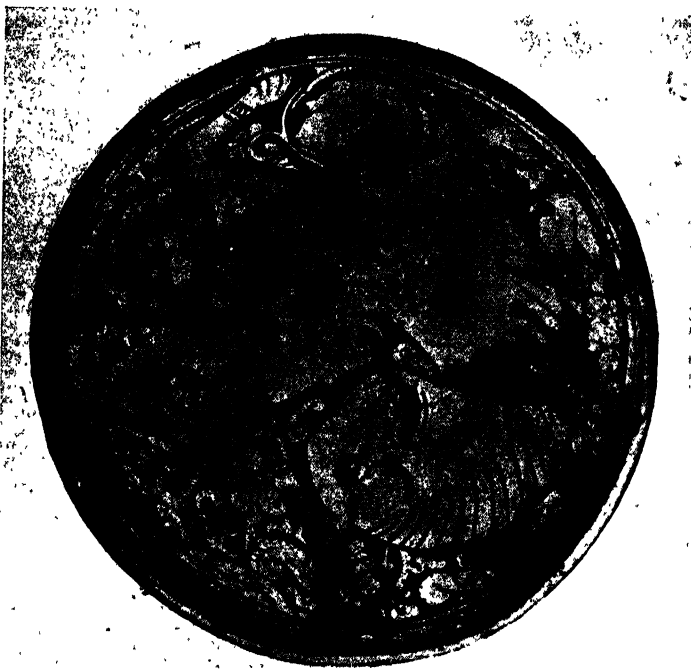
55H. EARTHENWARE BOWL
PAINTED IN COLOURS
SAMARKAND, IXth-Xth CENTURY
Oscar Raphael, Coll.



55C. EARTHENWARE BOWL
PAINTED IN RED AND DARK BROWN
SAMARKAND, IXth-Xth CENTURY
Ernest Debenham, Coll.



48F. EARTHENWARE DISH ON THREE FEET
PAINTED IN BLUE
IXth-Xth CENTURY
Persian Government



59D. EARTHENWARE BOWL
RED, WITH DECORATION CUT THROUGH A WHITE
SLIP UNDER A YELLOW GLAZE
XIth-XIITH CENTURY
M. Larcade, Coll.



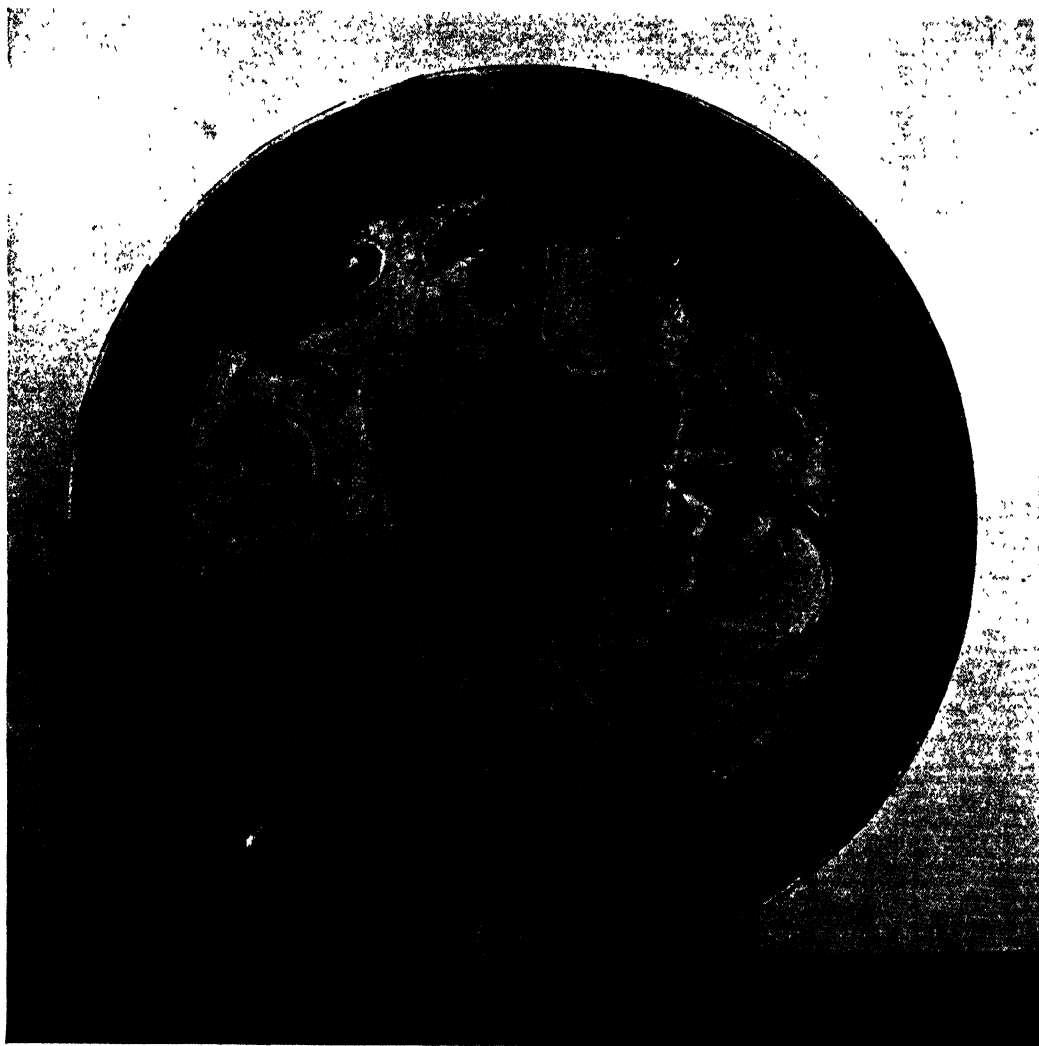
48H. EARTHENWARE FAIENCE FLAT BOWL
INCISED DESIGN
IXth-Xth CENTURY

Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



110S. FAIENCE BOWL ON A HIGH FOOT
RAYY. XIIth CENTURY

Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



98B FLAT EARTHENWARE DISH, INCISED
DESIGN PAINTED IN COLOURS

xth-xith CENTURY

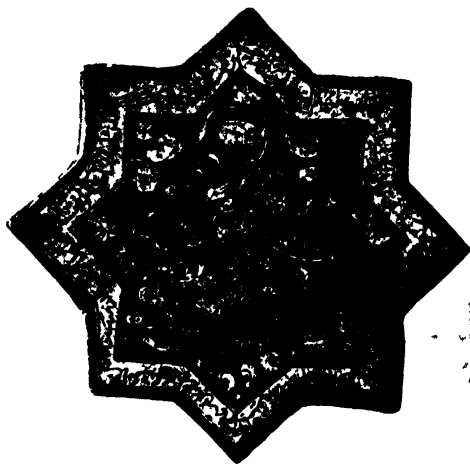
Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



180J. EARTHENWARE BASE OF BOWL
PAINTED IN ENAMEL COLOURS

RAYY TYPE. XIIIth CENTURY

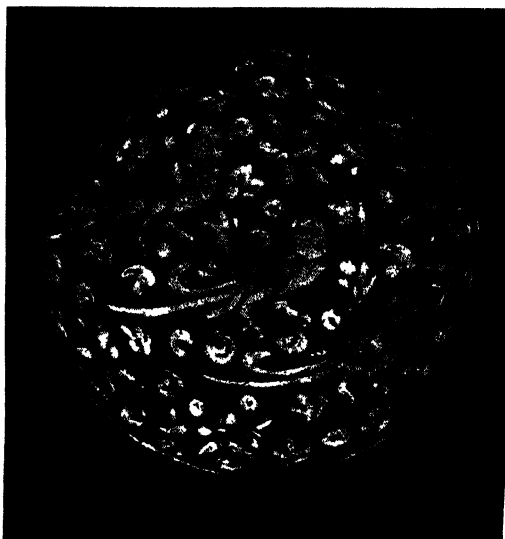
*Islamische Kunstabteilung, Kaiser Friedrich-Museum,
Berlin*



174F. TILE PAINTED IN COPPER
LUSTRE

DATED 1209

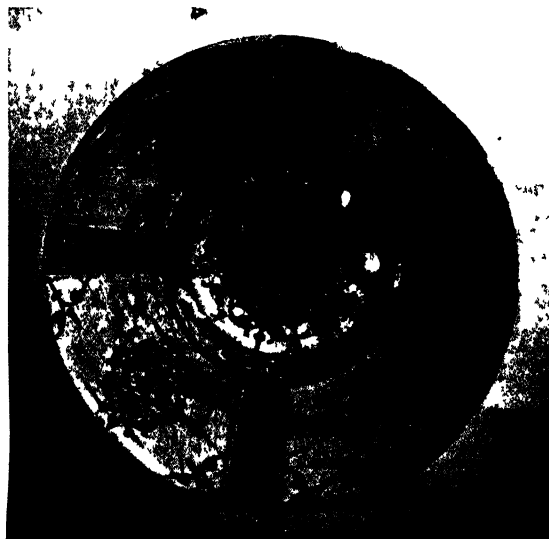
Major Gayer-Anderson, Coll.



206M. EARTHENWARE BOWL PAINTED
IN BLACK ON A GREY GROUND

SULTANABAD TYPE. XIIIth-XIVth CENTURY

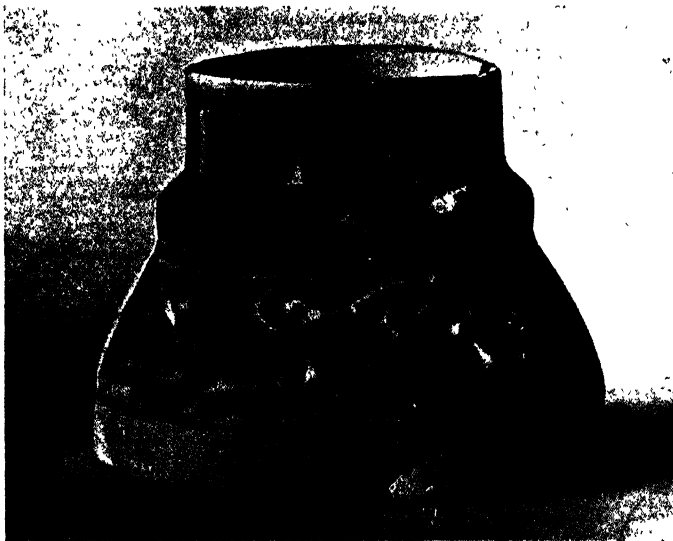
Oscar Raphael, Coll.



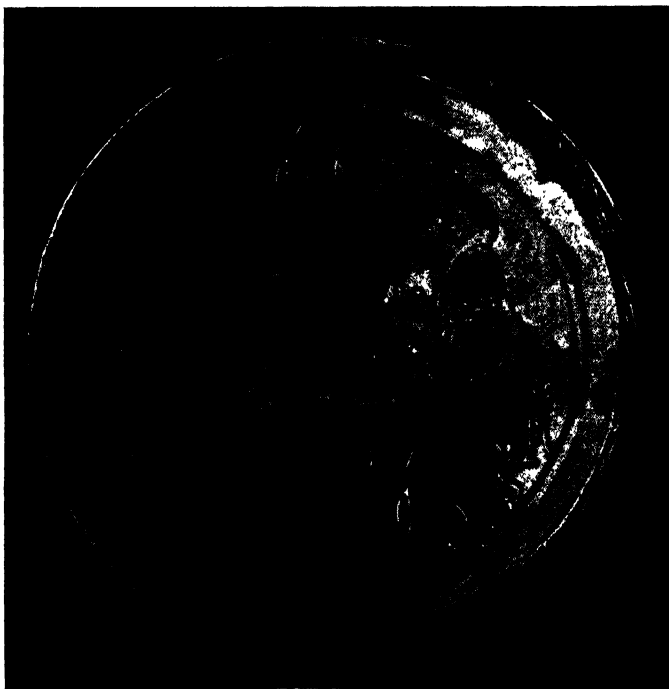
101N. EARTHENWARE BOWL PAINTED IN
ENAMEL. COLOURS, TURQUOISE AND BLACK

SULTANABAD TYPE, XIIIth-XIVth CENTURY

H. Vanden Bergh, Coll.



110R. EARTHENWARE VESSEL WITH DESIGN CUT
THROUGH BLACK SLIP. XIIIth CENTURY
G. Eumorfopoulos, Coll.



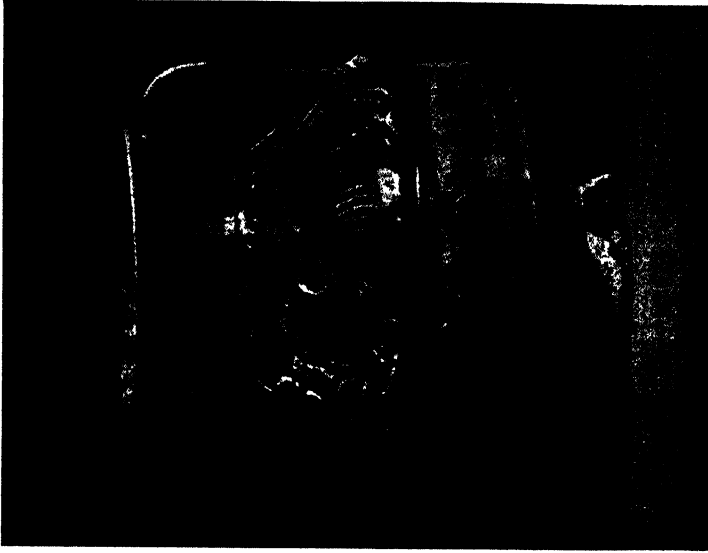
98E. EARTHENWARE DISH, INCISED DESIGN
PAINTED IN COLOURS. XIIIth CENTURY
G. Eumorfopoulos, Coll.



168F. EARTHENWARE JUG PAINTED IN
COPPER LUSTRE. RAYY TYPE

XIIIth CENTURY

Ernest Debenham, Coll.



98C. EARTHENWARE JUG WITH INCISED
DESIGN UNDER A TURQUOISE-BLUE GLAZE

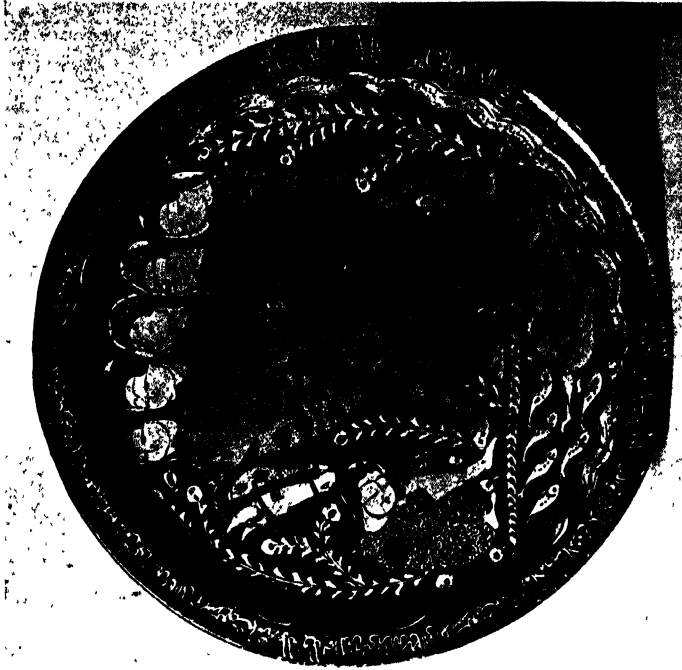
XIIIth CENTURY

*Islamische Kunstabteilung, Kaiser Friedrich-Museum,
Berlin*



180B. EARTHENWARE PLATE
POLYCHROME

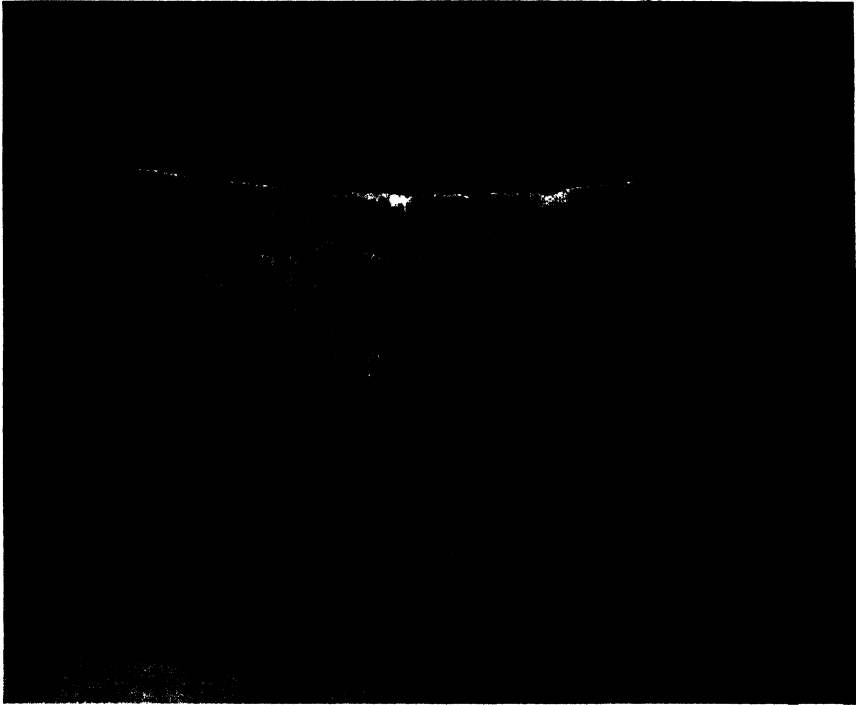
D. Kelekian, Coll.



159Q. EARTHENWARE DISH
PAINTED IN COPPER LUSTRE

RAYY TYPE, DATED 1210

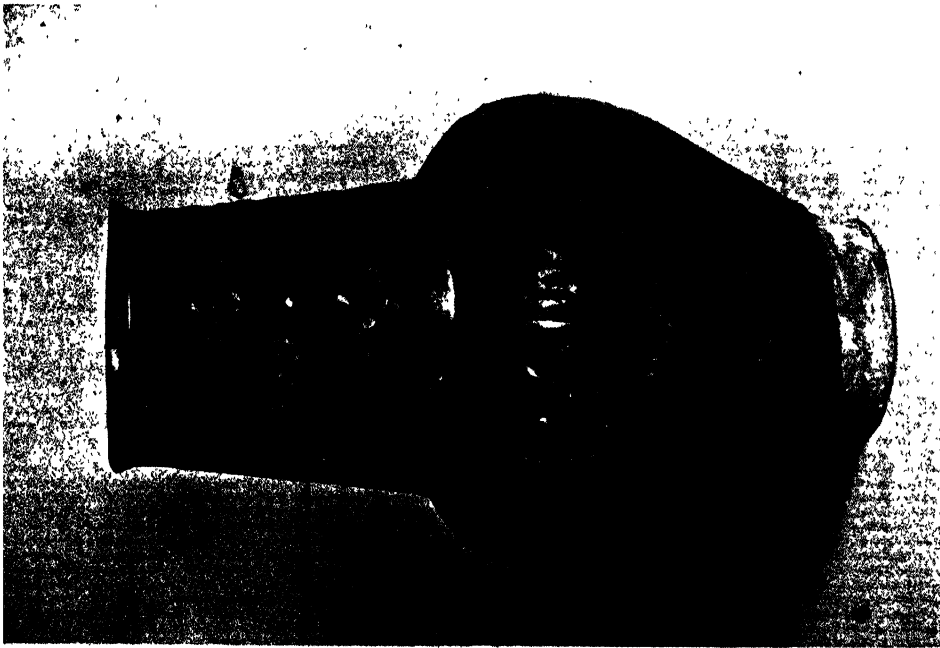
G. Eumorfopoulos, Coll.



107F. EARTHENWARE BOWL WITH INCISED
DECORATION TURQUOISE-BLUE GLAZE

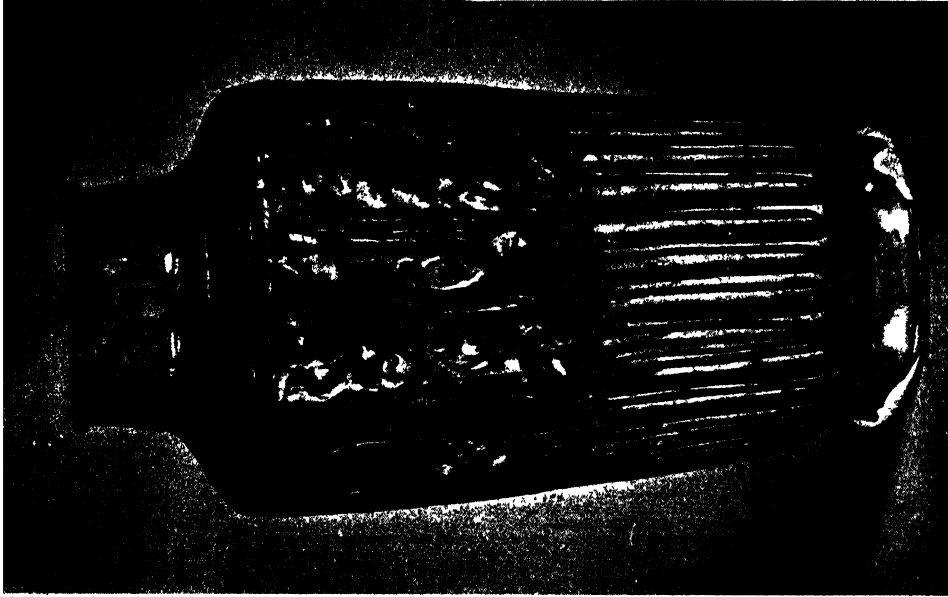
XIth CENTURY

Persian Government



117M. EARTHENWARE VASE WITH RELIEF
DECORATION UNDER A COBALT-BLUE GLAZE
XIIIth-XIVth CENTURY

Ernest Debenham, Coll.



101B. EARTHENWARE JAR, DECORATION IN BLACK
AND COBALT-BLUE UNDER TURQUOISE-BLUE GLAZE.
XIIIth CENTURY

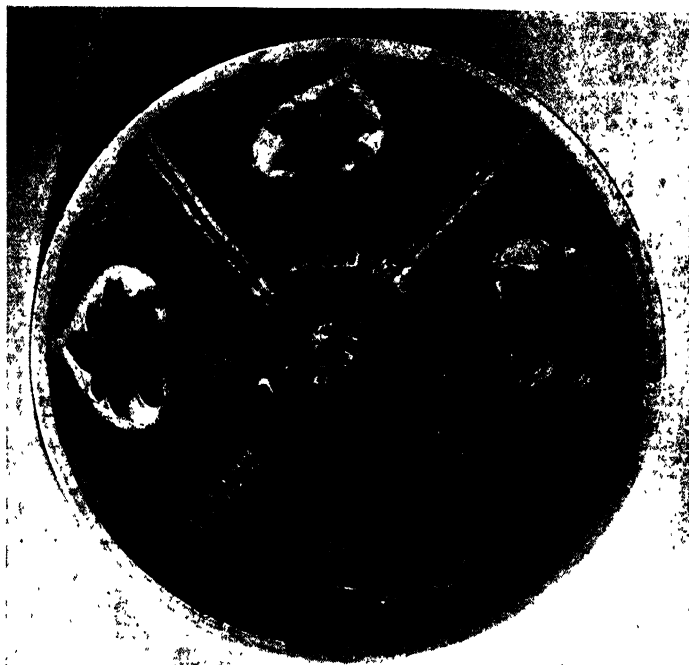
Raymond Armsby, Coll.



Gallery IV. TILE, WITH BLUE RELIEF INSCRIPTION AND
PAINTING IN COPPER LUSTRE

DATED 1310

Arabic Museum, Cairo



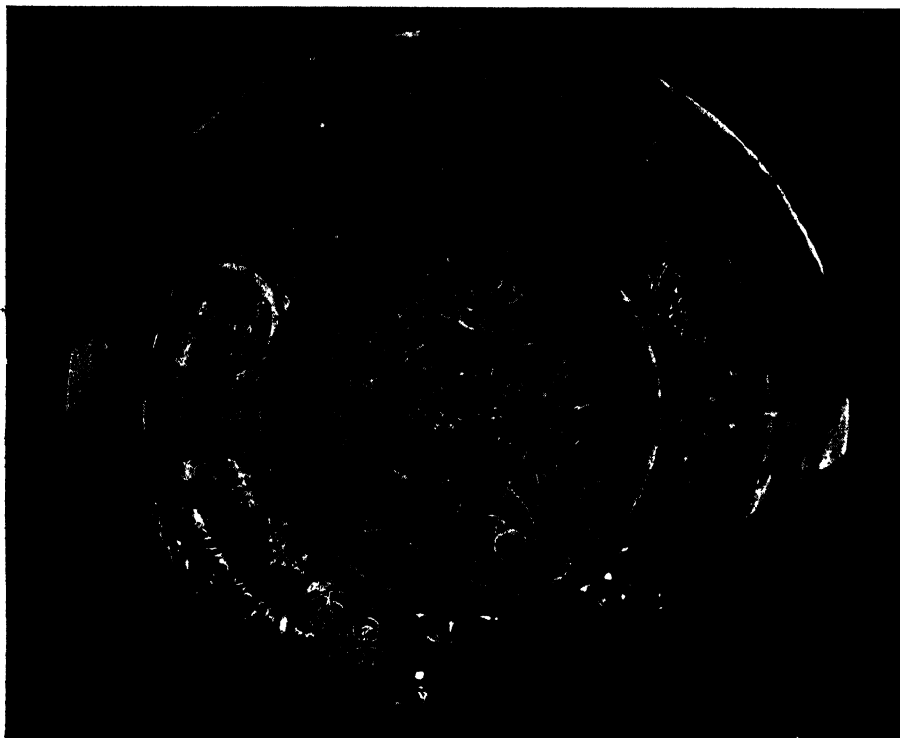
101F. EARTHENWARE BOWL, DESIGN INCISED THROUGH
BLACK SLIP UNDER TURQUOISE-BLUE GLAZE
XIIIth CENTURY

Ernest Debenham, Coll.



101H. EARTHENWARE BOWL, PAINTED IN BLACK UNDER
TURQUOISE-BLUE GLAZE. XIIIth CENTURY

Ernest Debenham, Coll.



291D. GLASS DISH, PAINTED IN ENAMEL COLOURS AND
GILT. XIVth CENTURY

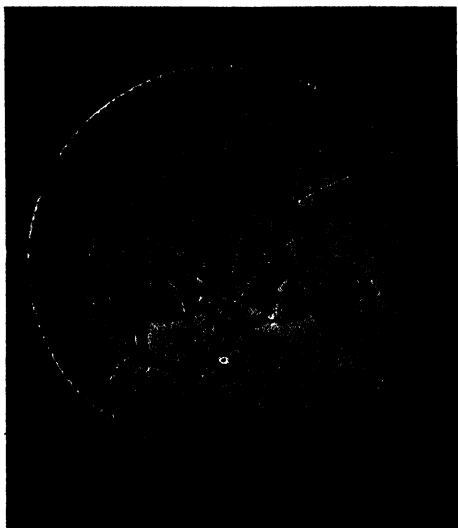
Gulistan Museum, Tehran



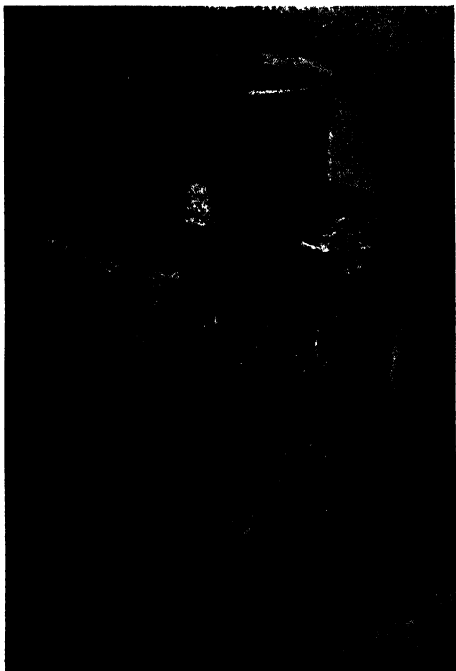
254C. EARTHENWARE BOTTLE
MOULDED RELIEFS, GREEN GLAZE

XVIIIth CENTURY

Islamische Kunstabteilung, Kaiser Friedrich-Museum, Berlin



196L. EARTHENWARE BOWL, PAINTED
IN COLOURS. XIIth-XIIIth CENTURY
Parish-Watson, Coll.



117L. EARTHENWARE JAR MOULDED
IN RELIEF UNDER A DARK BLUE GLAZE
XIIIth-XIVth CENTURY
Parish-Watson, Coll.



215. TILE PICTURE, POLYCHROME
ISFAHAN. XVIIth CENTURY

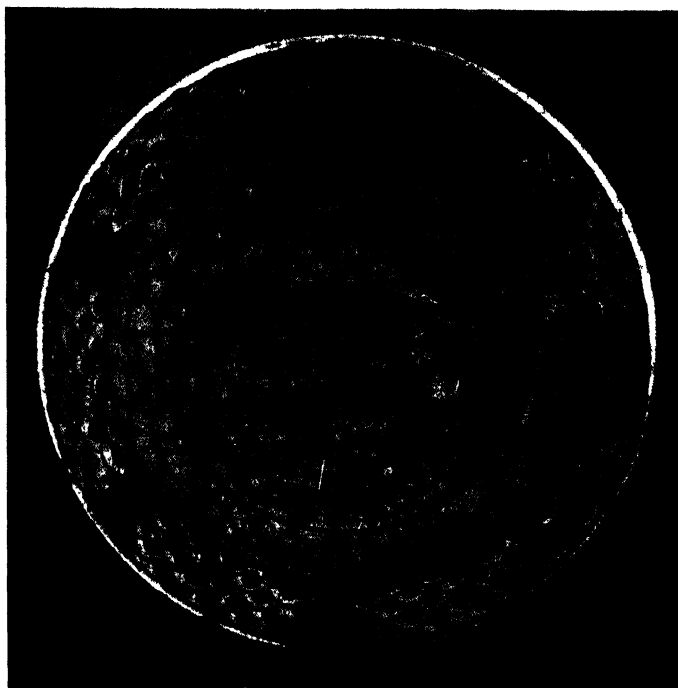
*Islamische Kunstabteilung,
Kaiser Friedrich-Museum, Berlin*



236A. PORCELAIN HOOKAH BASE, PAINTED IN
BLACK OUTLINE AND BLUE

xviii century

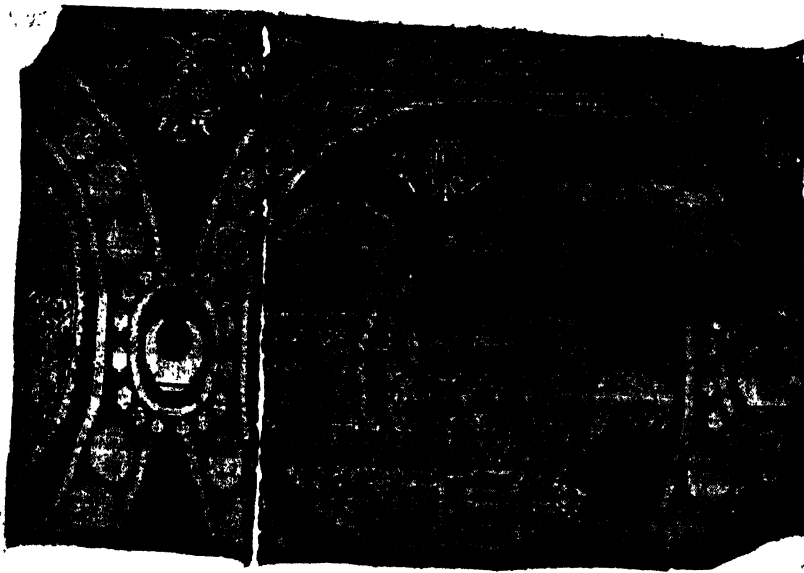
Mrs. K. Dingwall, Coll.



251D. EARTHENWARE DISH, PAINTED IN
COLOURS

DAGHESTAN, xviii-xviii century

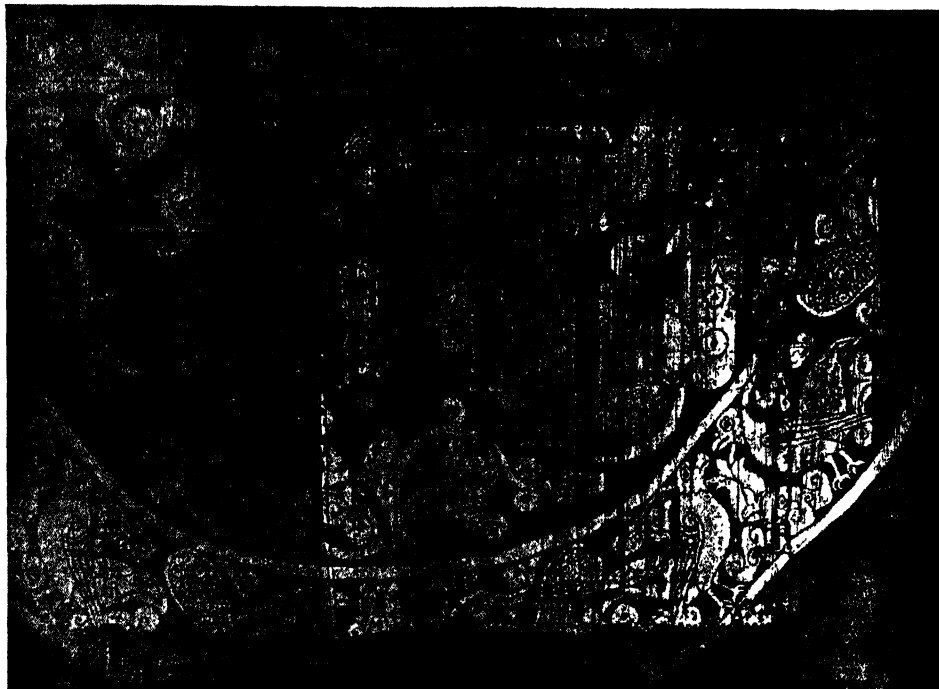
Lieut.-Col. R. H. R. Brocklebank, Coll.



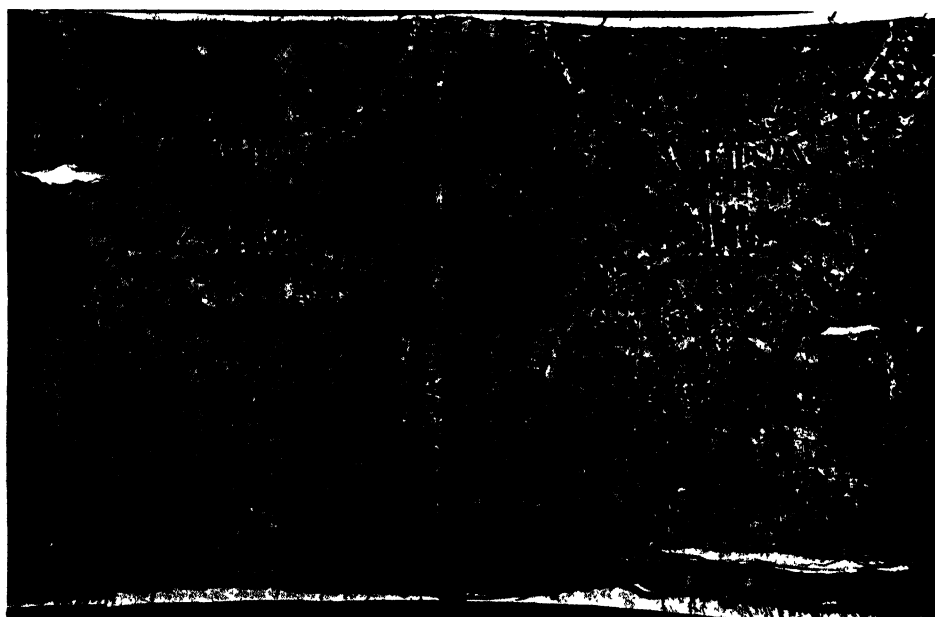
82. SILK DAMASK. SASANIAN. VITH-VIITH CENTURY
Victoria and Albert Museum



38B. SILK TISSUE. XIITH-XIITH CENTURY
M. Read, Coll.



31. SILK TISSUE
SELFUK, XIth-XIIth CENTURY
Schlossmuseum, Berlin



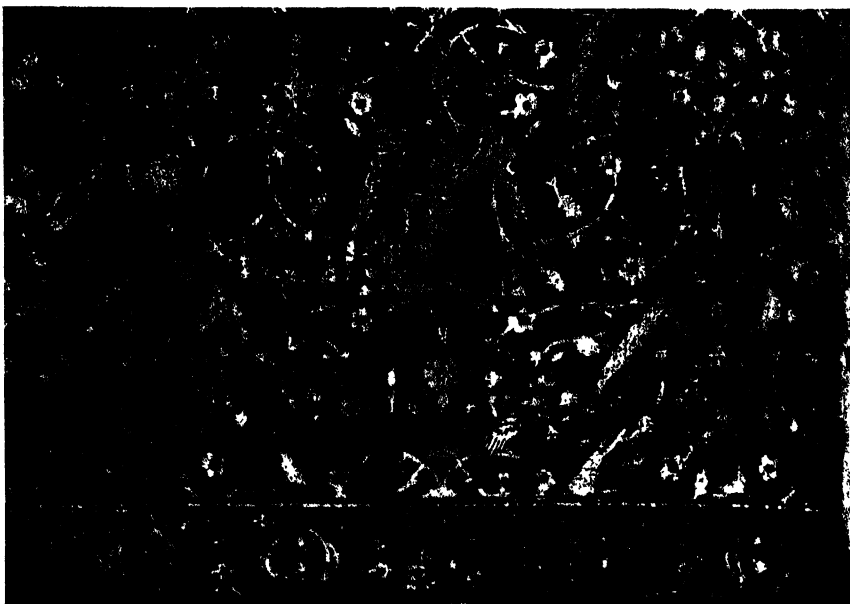
38G. SILK TISSUE
SELFUK, XIth CENTURY



388. SILK TISSUE, XVth CENTURY
Victoria and Albert Museum



130. FRAGMENT OF CARPET FROM EASTERN PERSIA
 END OF XVth OR EARLY XVth CENTURY
Musée des Arts Décoratifs, Paris



391. SILK VELVET
LATE XVth OR EARLY XVIth CENTURY
Messrs. Bernheimer, Coll.



398. FRAGMENT OF YAZD VELVET
XVIth CENTURY
Messrs. Bernheimer, Coll.



400. SILK VELVET

XVth CENTURY

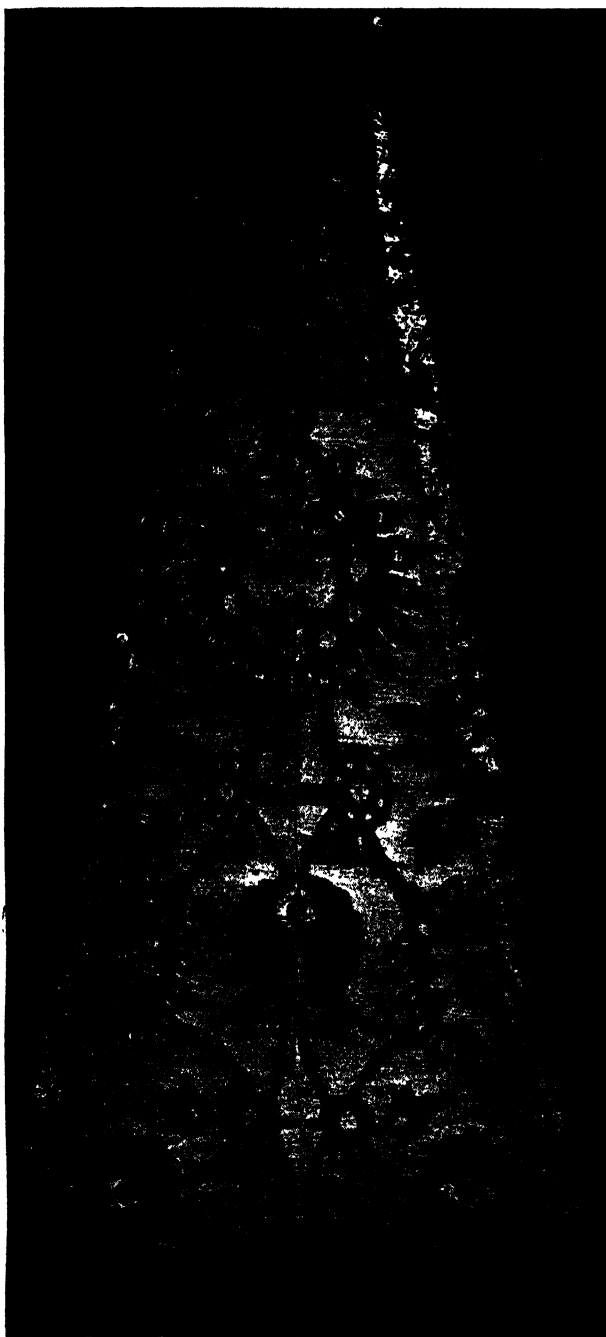
M. Bacri Frères, Coll.



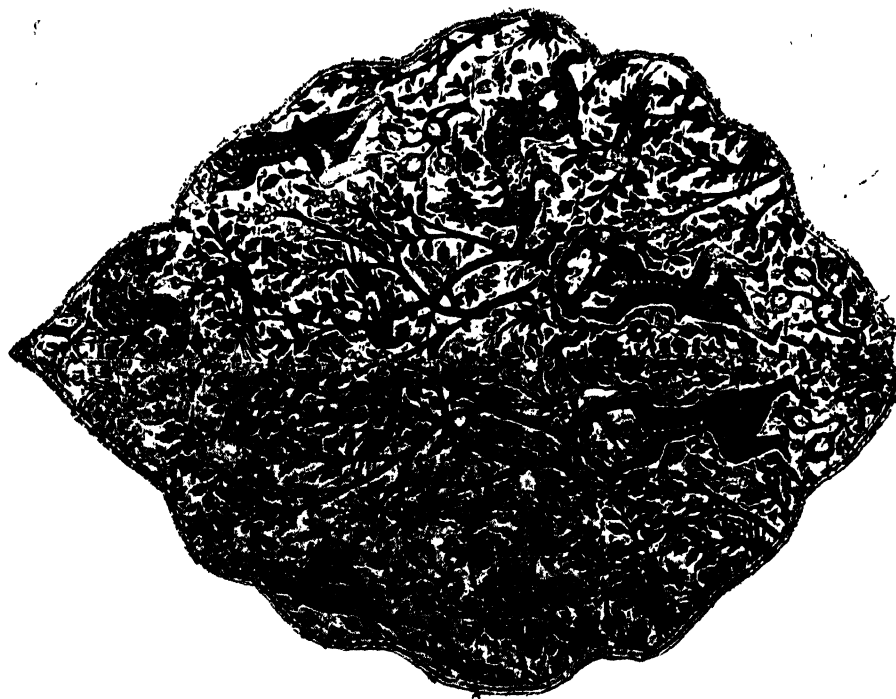
171. SILK VELVET

XVITH CENTURY

Sig. A. Loewi, Coll.



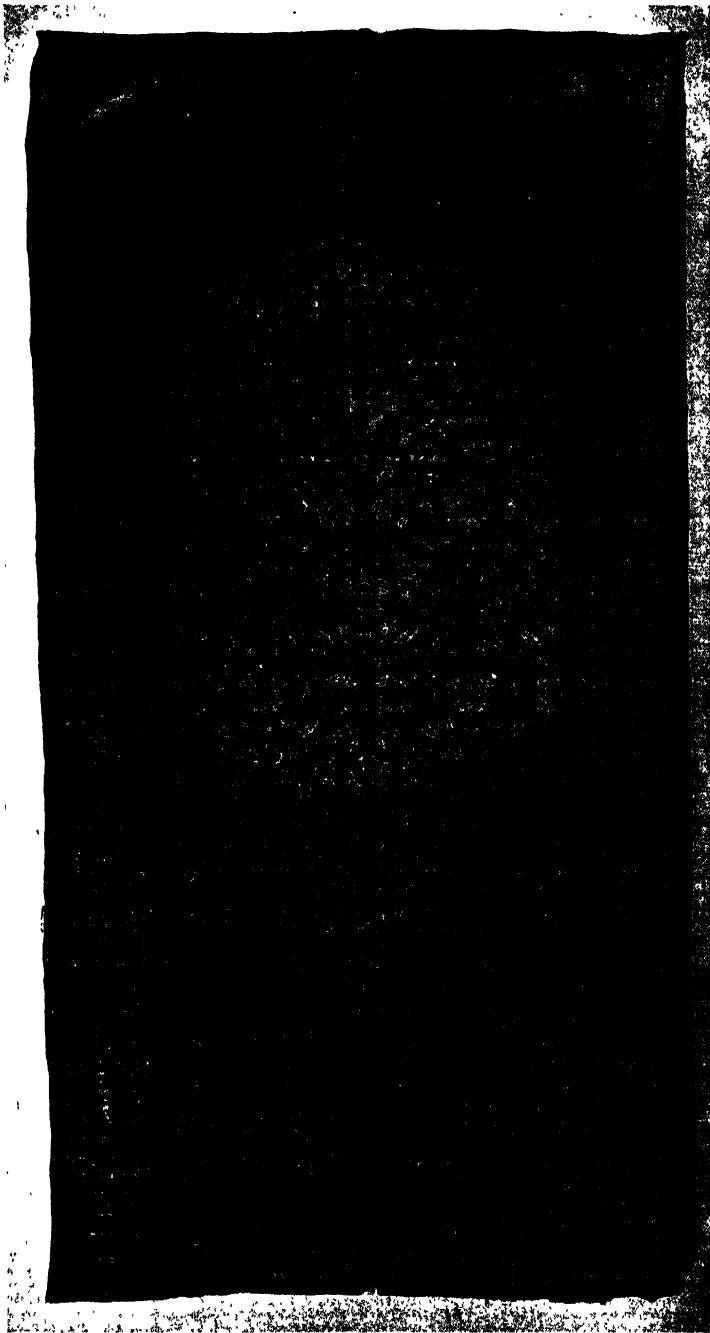
163. VELVET
LATE XVth CENTURY
Sig. A. Loewi, Coll.



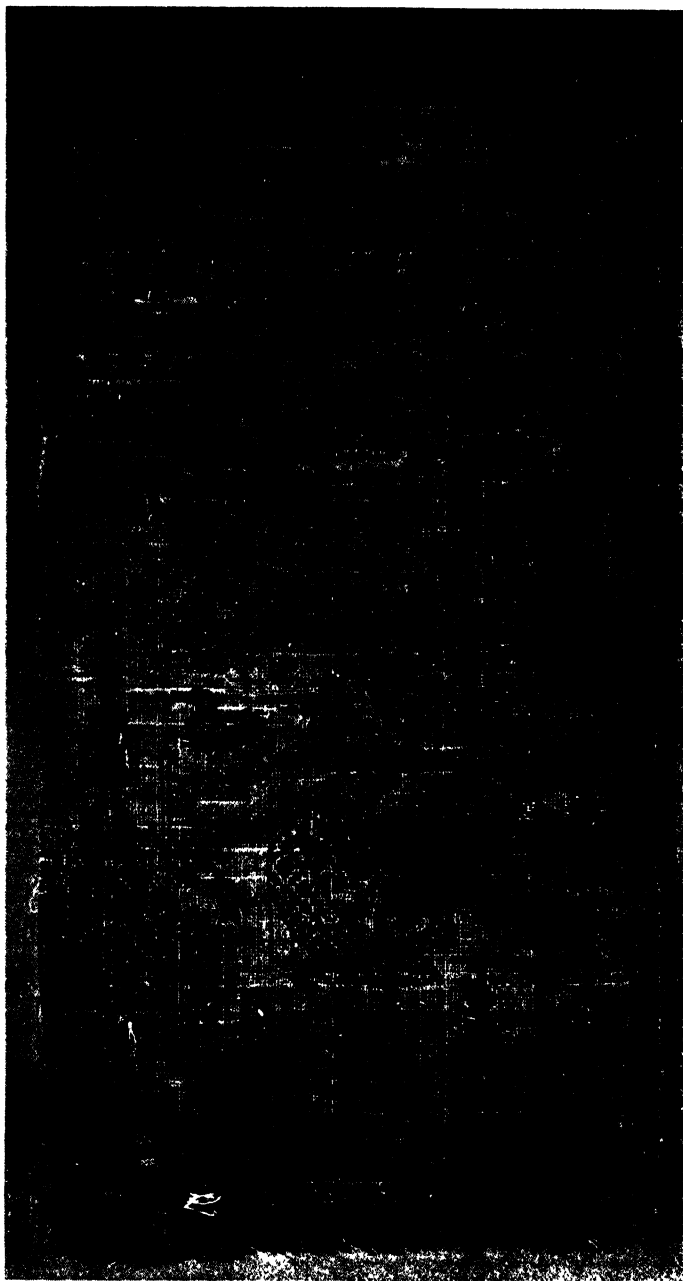
182. SILK VELVET
XVth CENTURY
Sig. A. Loewi, Coll.



184. VELVET PANEL
XVth CENTURY
Sig. A. Loewi, Coll.



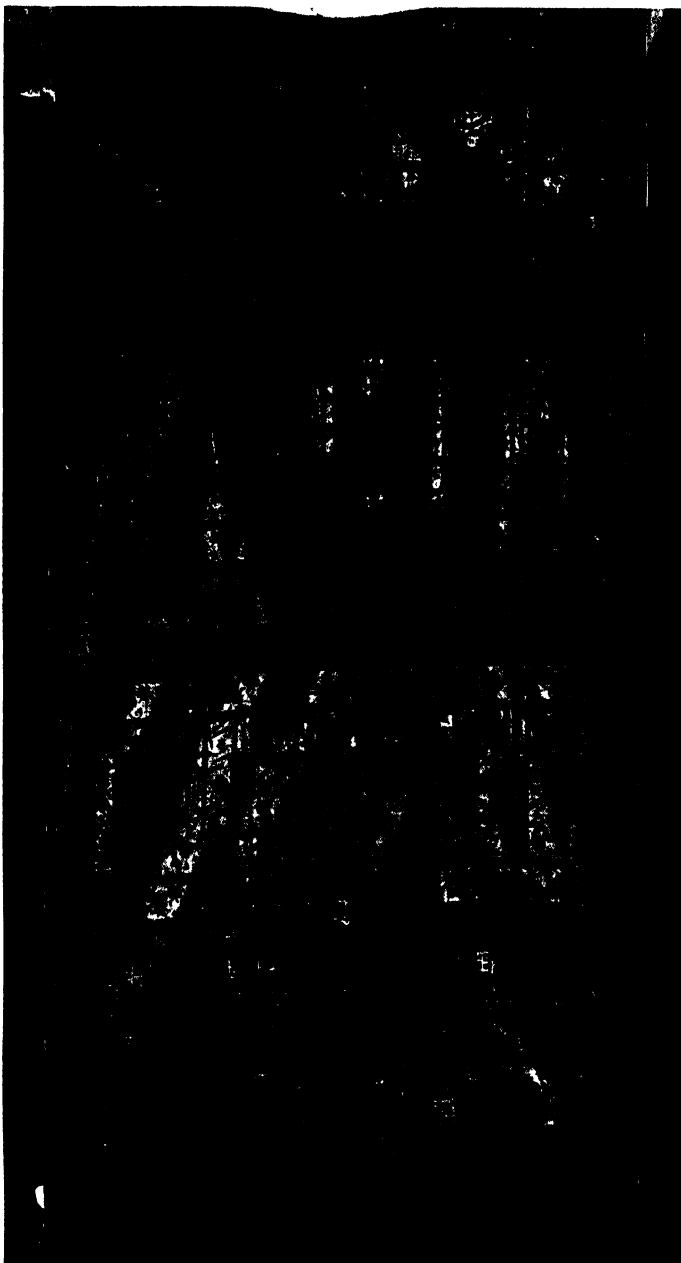
129. BROCADED SILK TISSUE
LATE XVth CENTURY. FROM ARDABIL SHRINE.
Persian Government



Gallery VII. SILK TISSUE

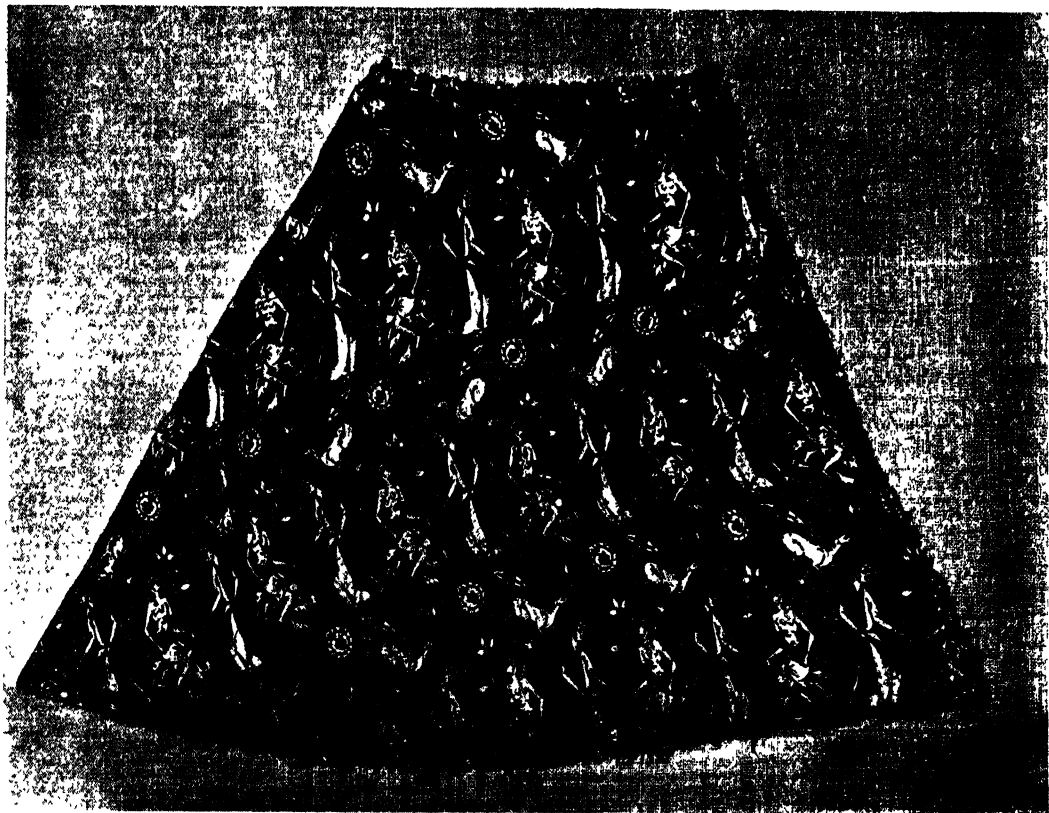
EARLY XVIIIth CENTURY

Sir William Lawrence, Coll.



844. SILK TISSUE, ENRICHED WITH SILVER FROM THE
SHRINE OF GMAM RIZA, MASHHAD

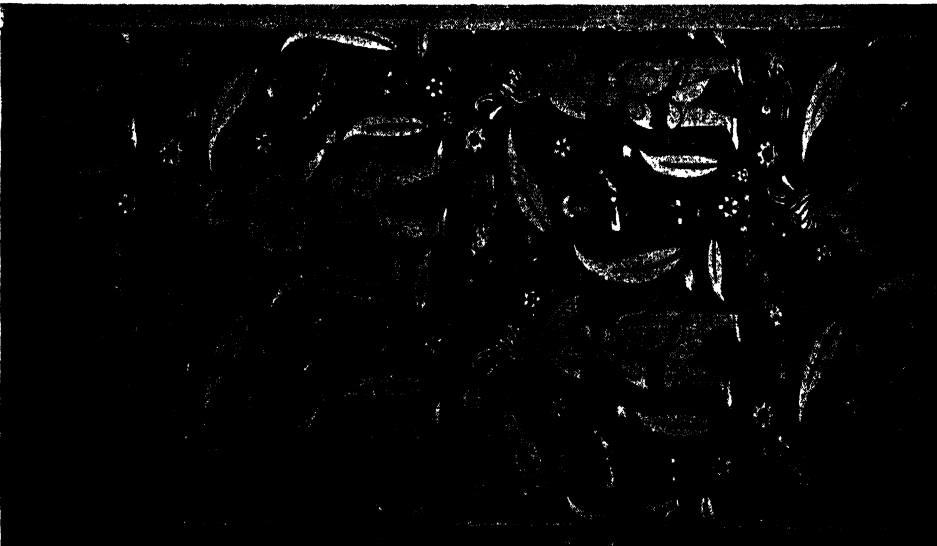
Persian Government



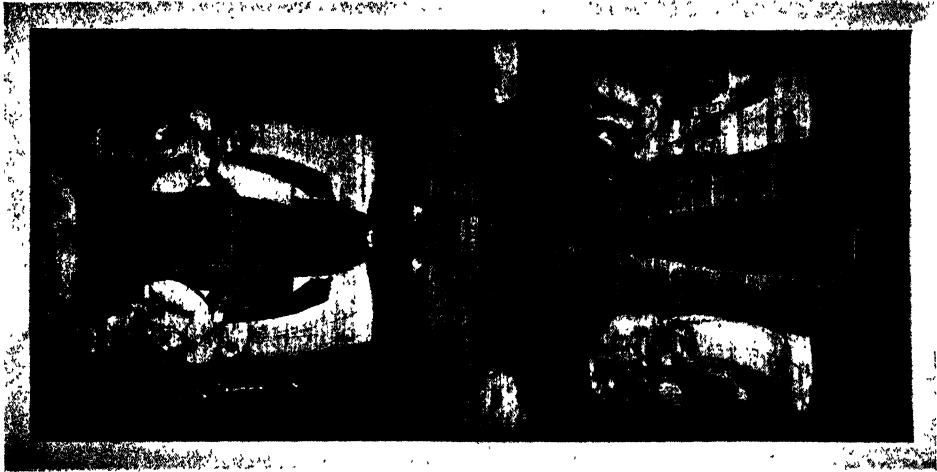
387. SILK TISSUE LAILA AND MAJNUN

XVITH CENTURY

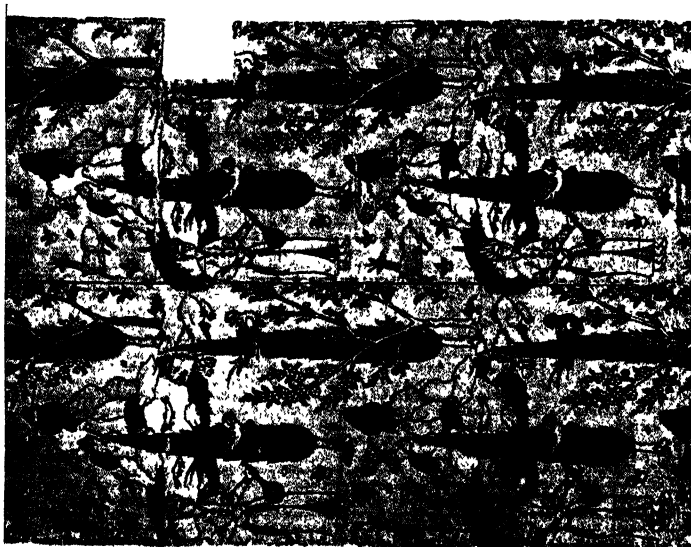
Victoria and Albert Museum



109. SILK TISSUE
LATE XVIII CENTURY
Dresden Castle Coll



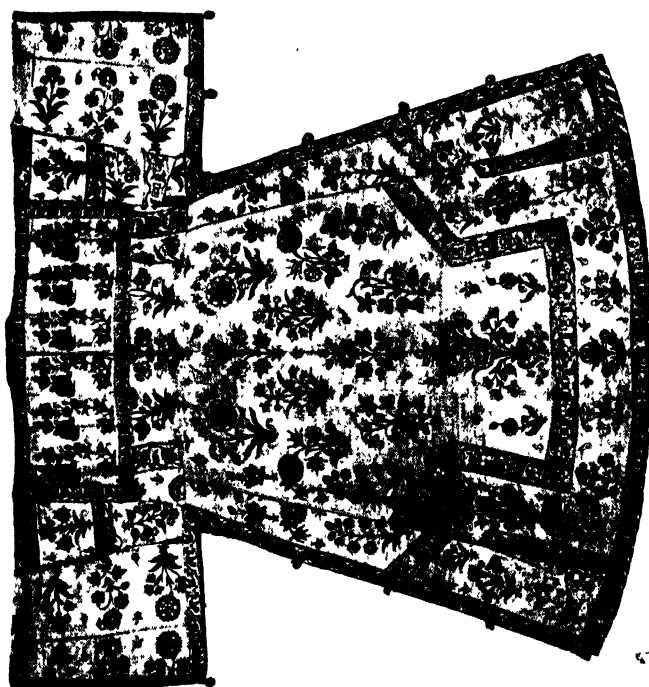
854. PANEL. CUT VELVET
EARLY XVIII CENTURY
Victoria and Albert Museum



111. SILK TISSUE

XVIII CENTURY

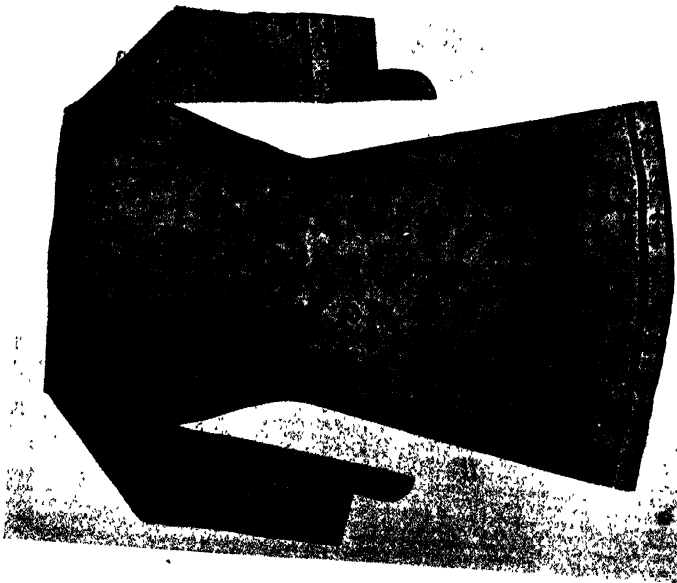
Victoria and Albert Museum



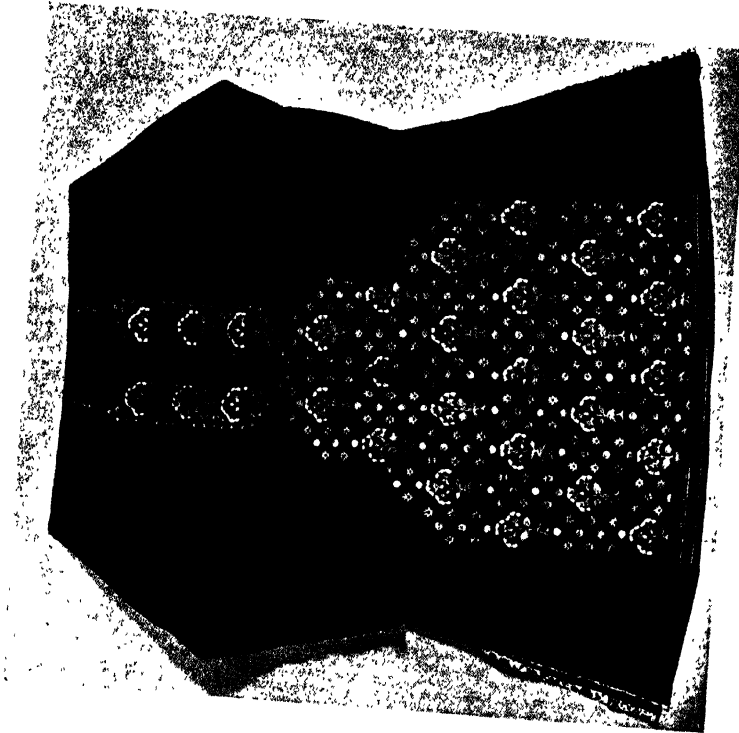
376B. DALMATIC. SILK TISSUE

XVIII CENTURY

Victoria and Albert Museum



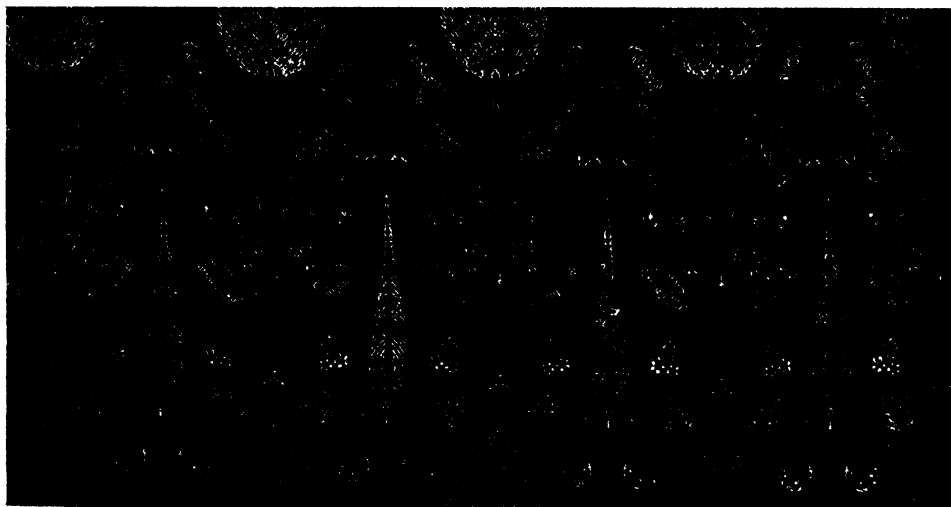
*Gallery VIII. SILK ROBE
XVIII CENTURY
Victoria and Albert Museum*



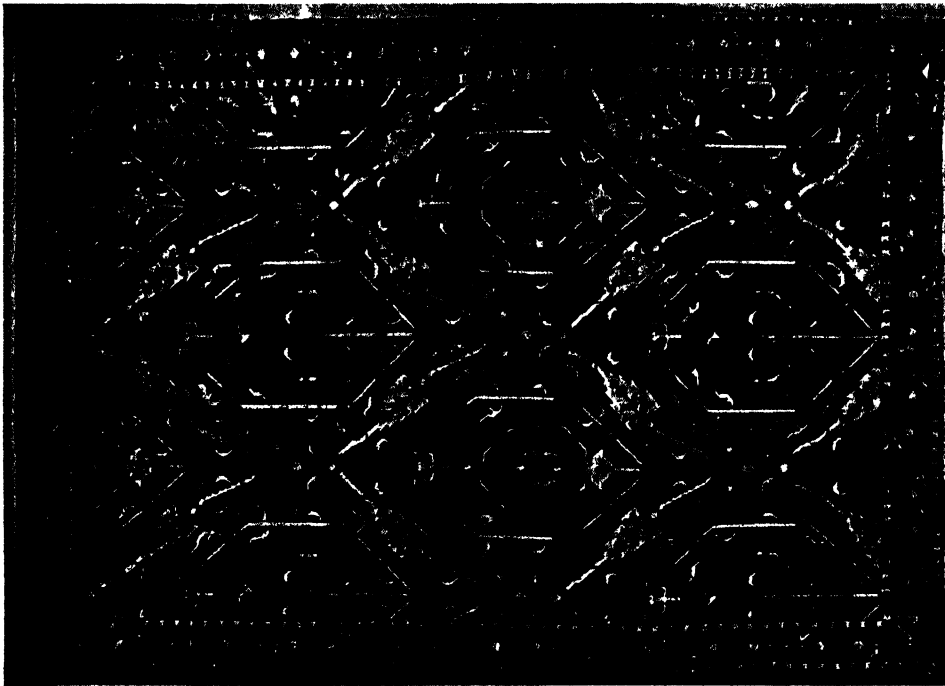
*Gallery VIII. BROCADED SILK SHIRT
XVIII CENTURY
Art Institute of Chicago*



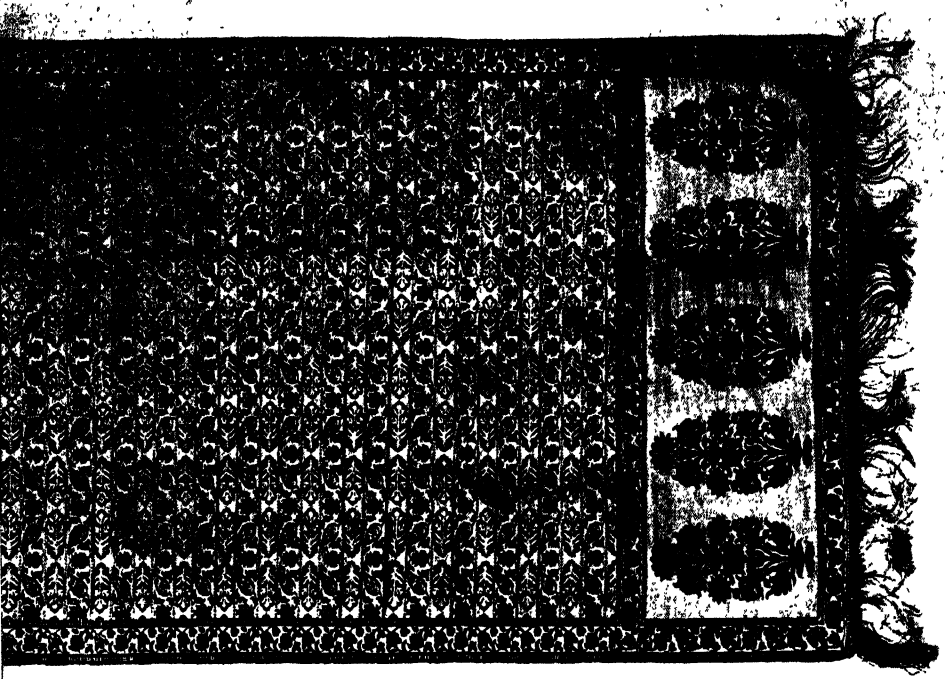
Gallery IX. SILK TISSUE. EARLY XVIIIth CENTURY
Miss L. P. Bliss, Coll.



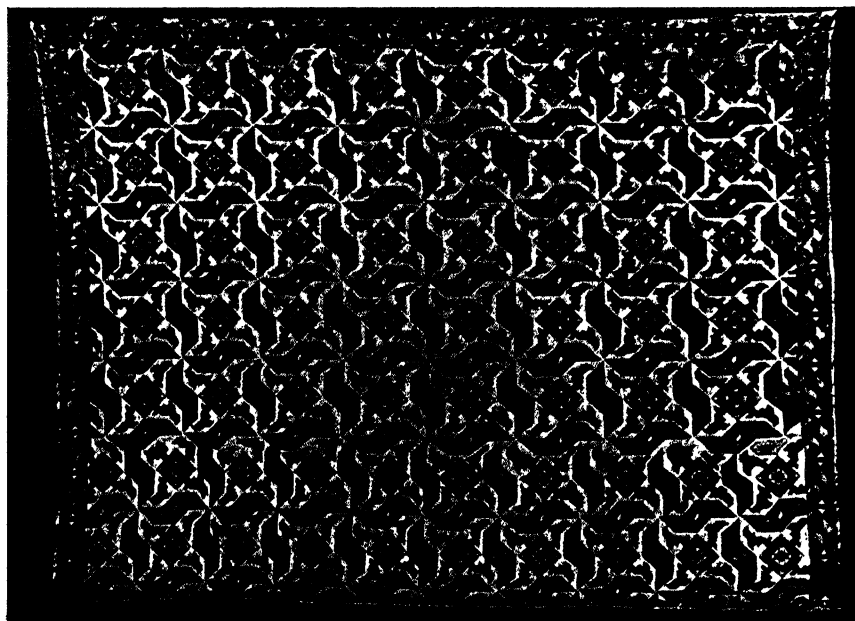
401B. PATTERN OF A SILK ROBE. XVIIIth CENTURY
Victoria and Albert Museum



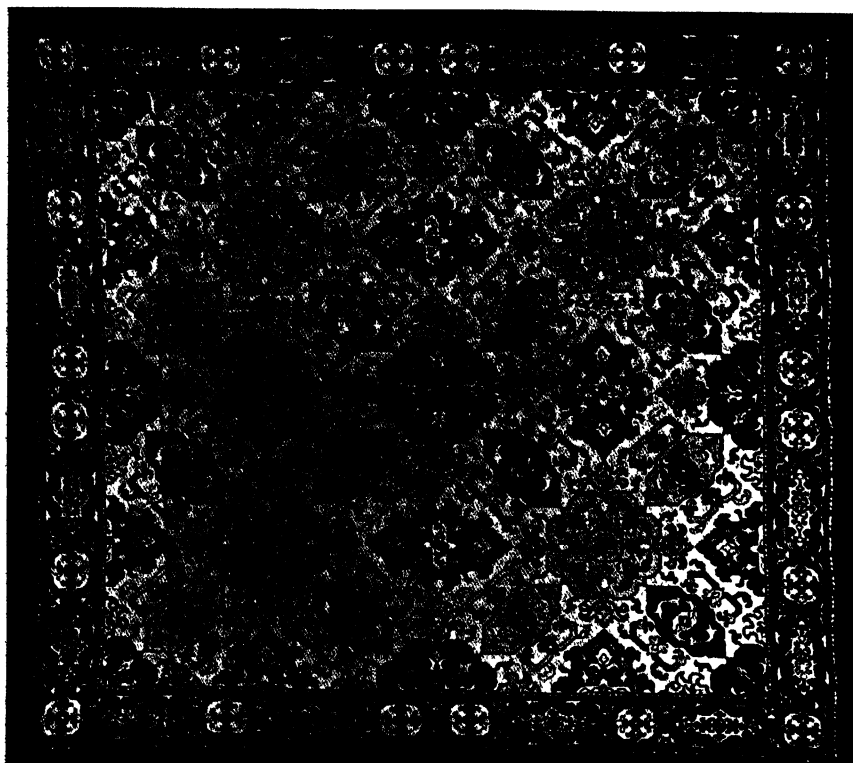
818. EMBROIDERED COVER
XVIII CENTURY
Victoria and Albert Museum



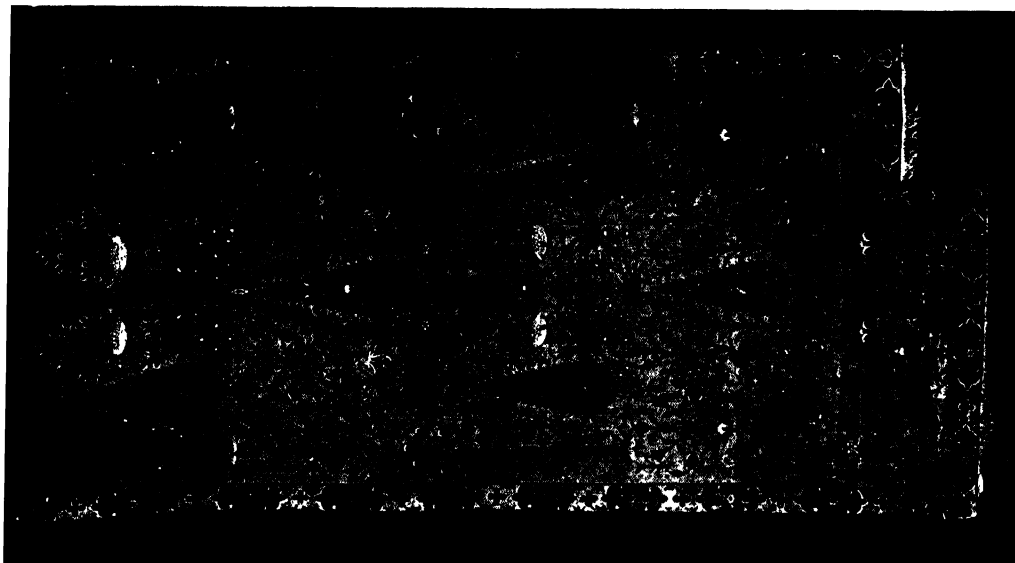
402B. BROCADE SCARF
LATE XVIII CENTURY
Konstislojdmuseet, Göteborg



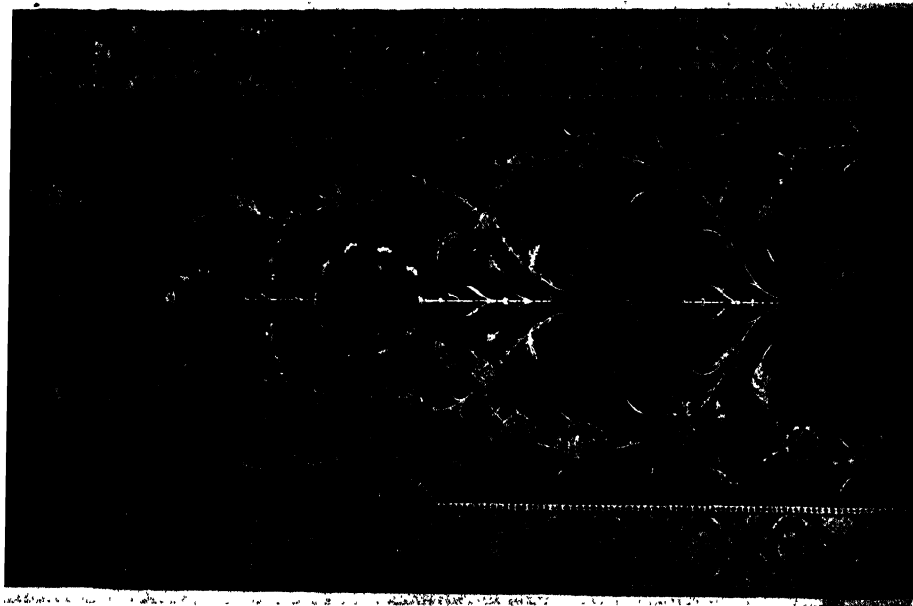
828D. EMBROIDERED COVER. SILK ON COTTON
SAFAVID, NORTH-WEST PERSIA, XVIIth CENTURY
Victoria and Albert Museum



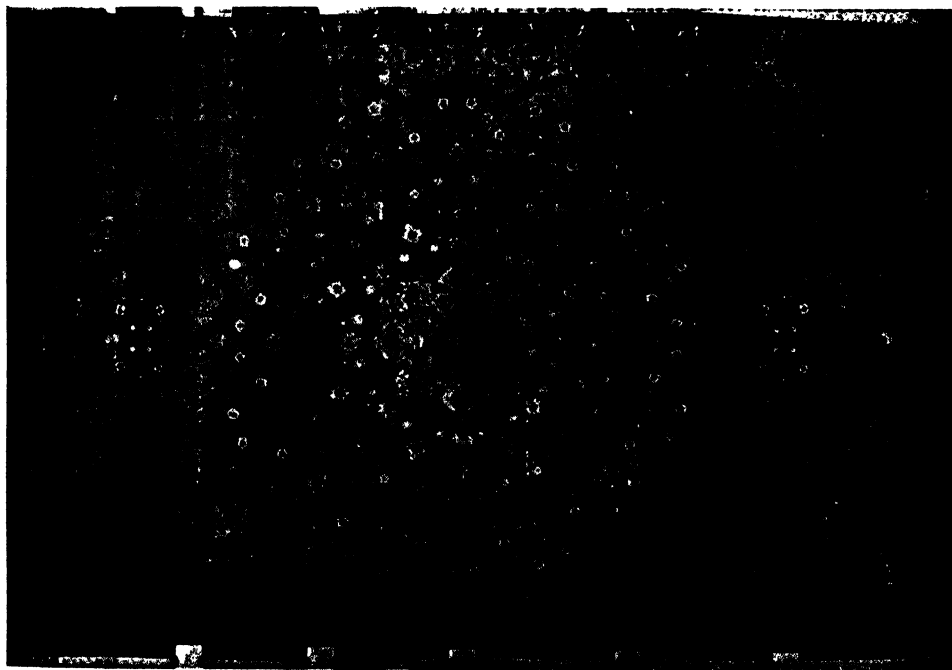
828E. EMBROIDERED COVER
XVIIIth CENTURY
Victoria and Albert Museum



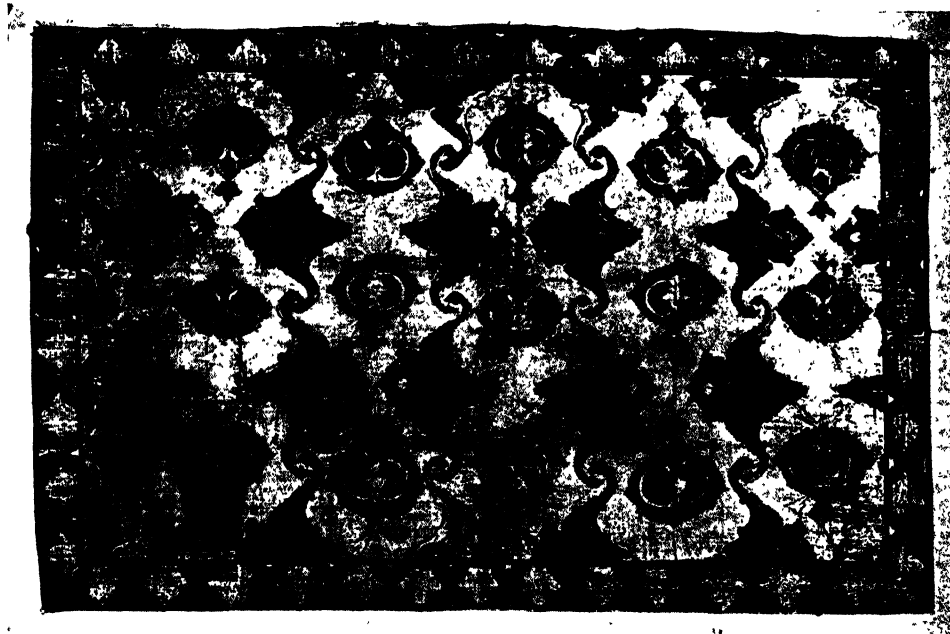
367. BROCADED SILK TISSUE. XVIIth CENTURY
Victoria and Albert Museum



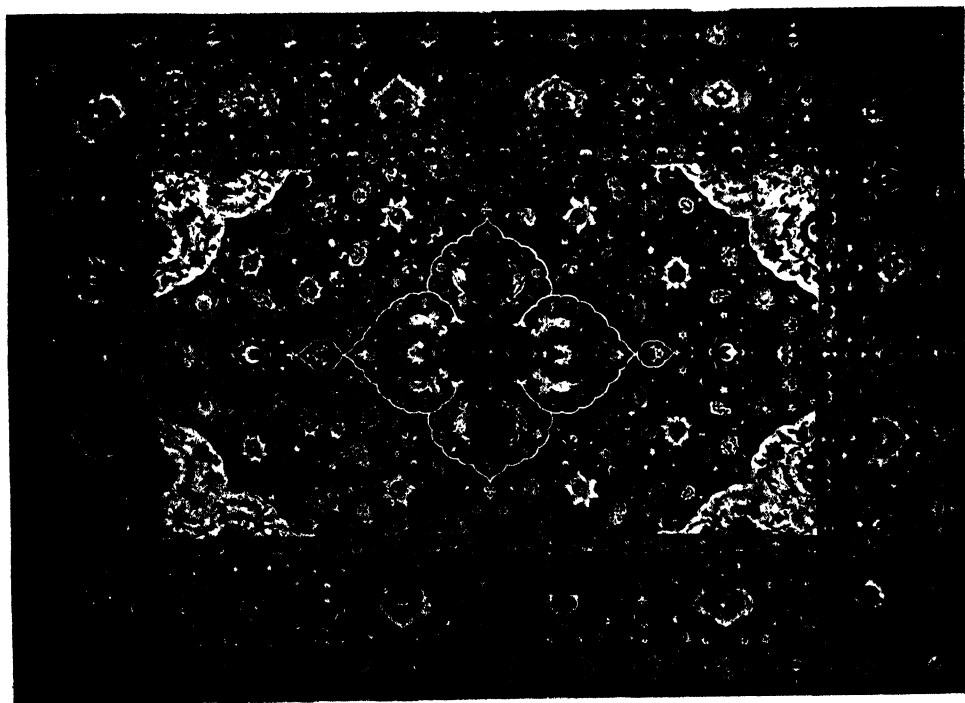
Right: 334. SILK CARPET FROM KUM. SIGNED
"NA'AMAT-'ULLAH OF JOSHAGAN." DATED 1671
H M Riss Shah Pahlani Coll.



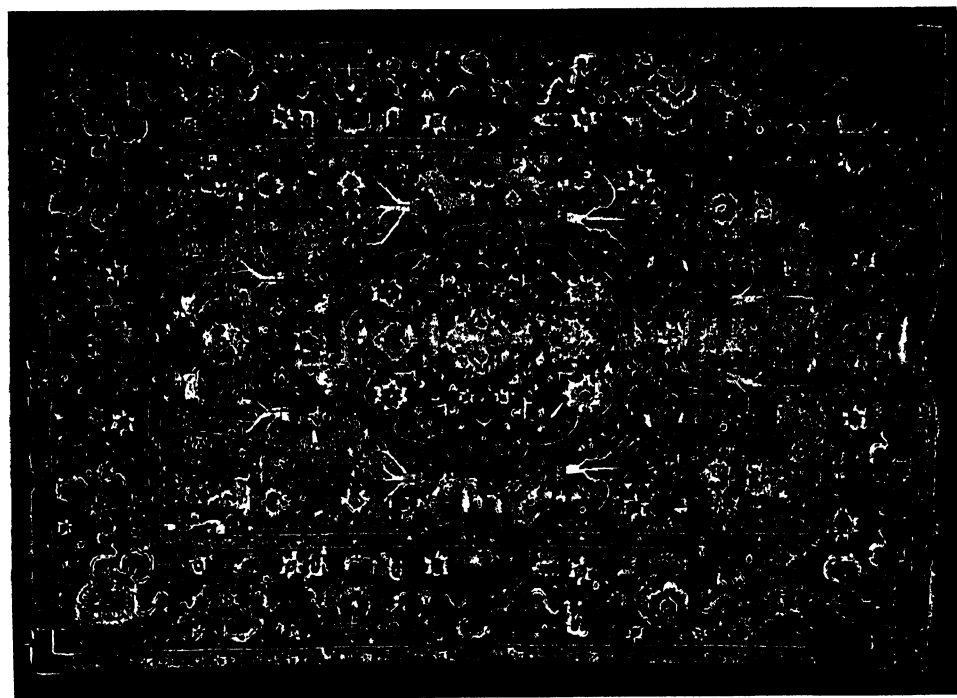
150. WOOLLEN CARPET
NORTH-WEST PERSIA, XVIIth CENTURY
Musée des Gobelins, Paris



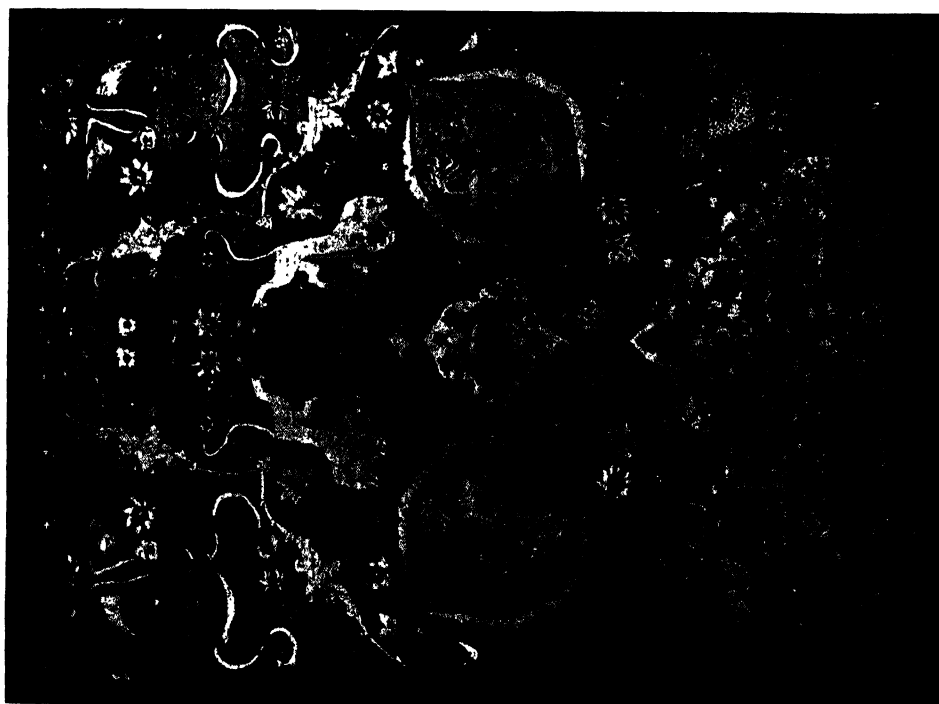
341. SO-CALLED "POLONAISE" CARPET
XVIIIth CENTURY
Messrs. Bernheimer, Coll.



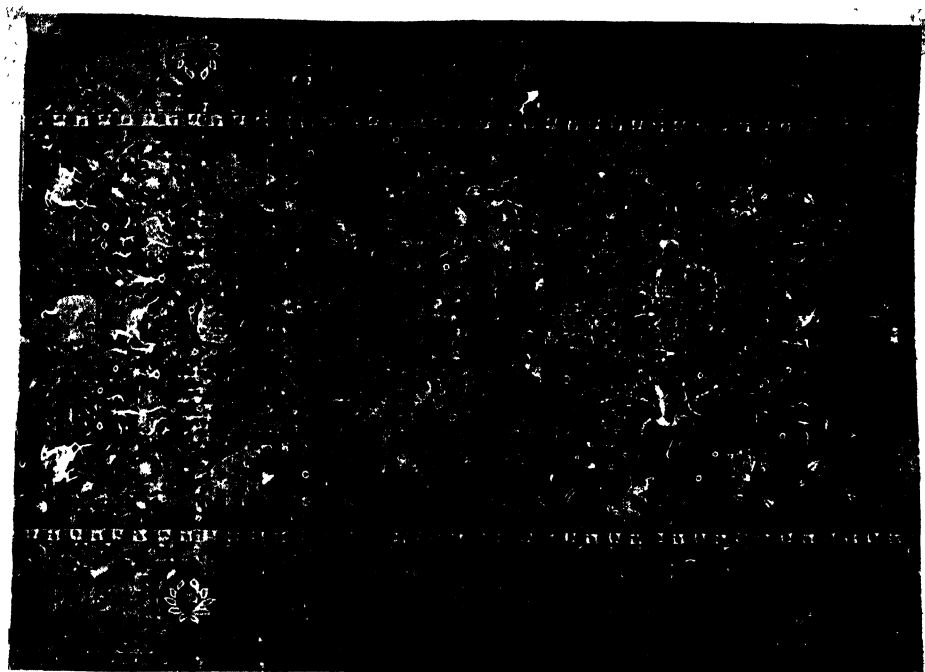
179. SILK CARPET
XVIII CENTURY
Musée des Gobelins Paris



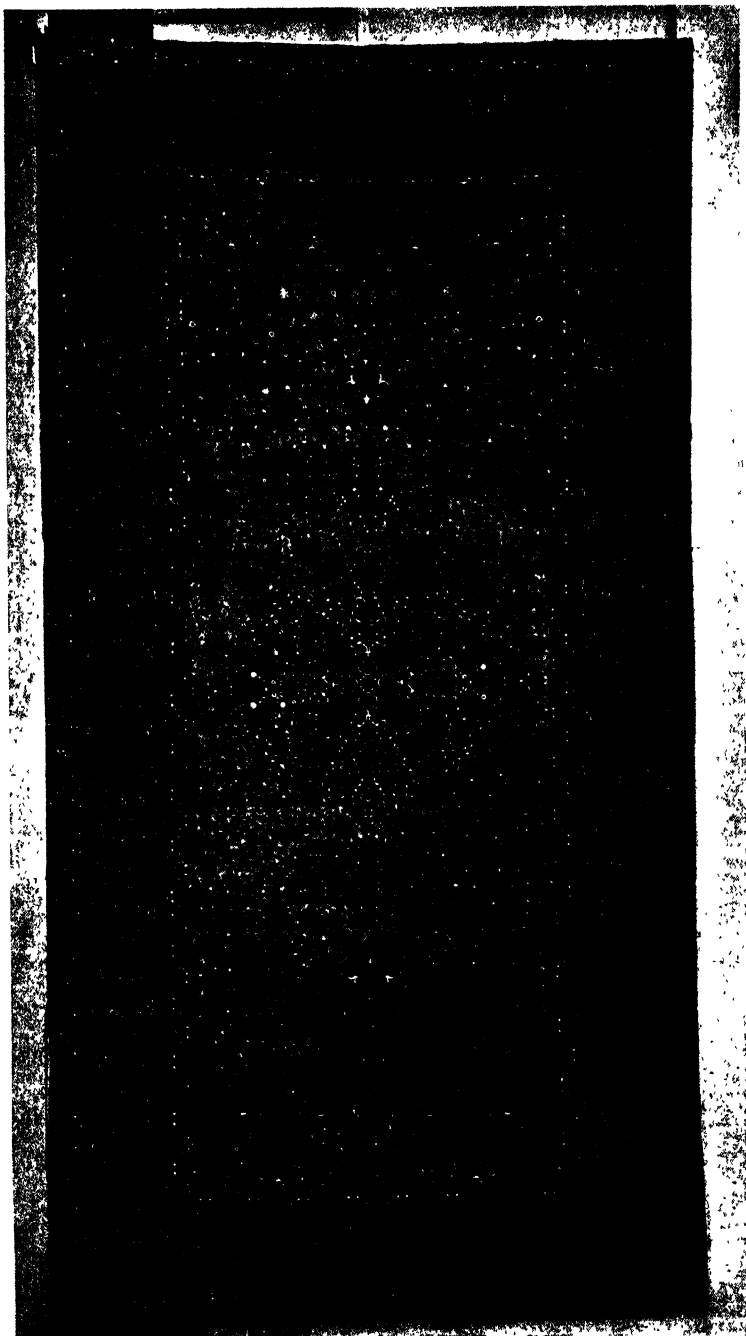
217. WOOLLEN CARPET WITH ANIMAL DESIGN
XVIII CENTURY
Rijksmuseum, Amsterdam



121. FRAGMENT OF SILK CARPET
XVth CENTURY
Victoria and Albert Museum



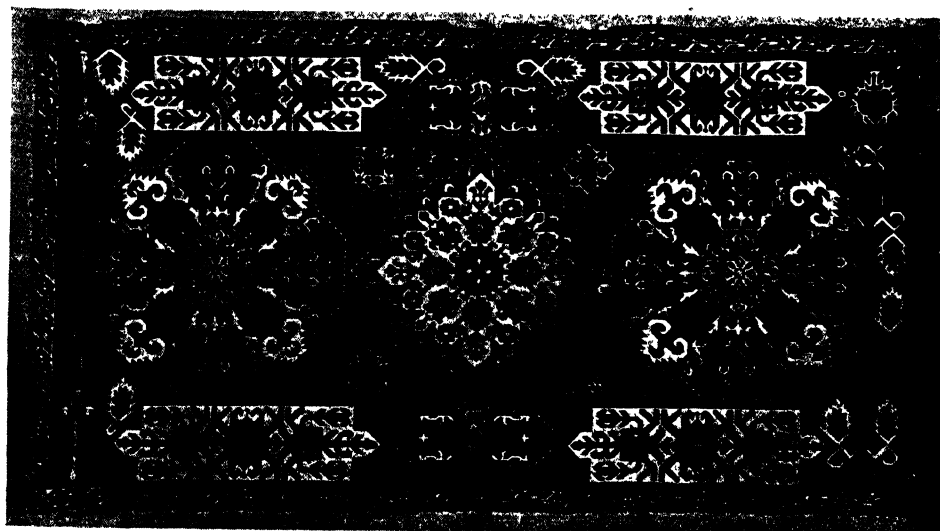
FRAGMENT OF CARPET
NORTH-WEST PERSIAN, XVth CENTURY
Schlossmuseum, Berlin



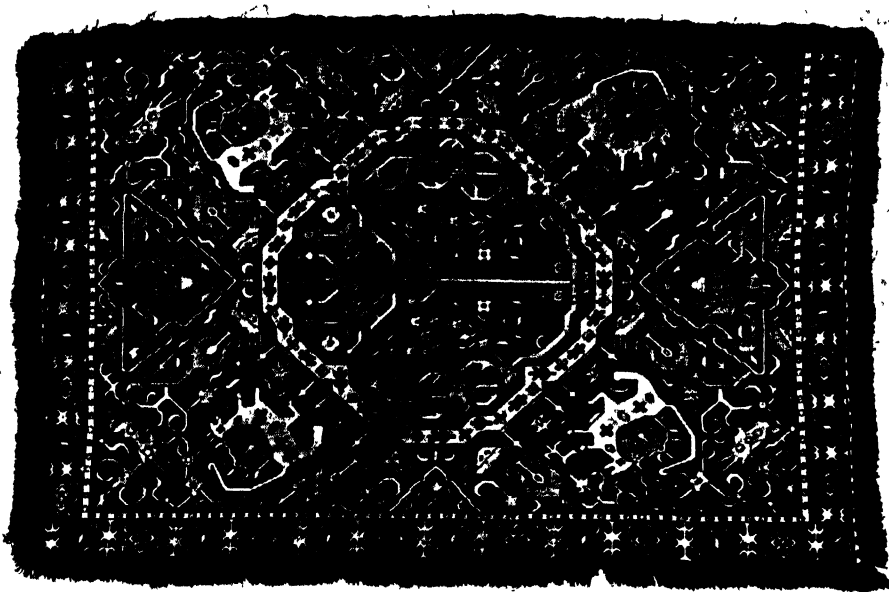
850. NORTH-WEST PERSIAN MEDALLION
CARPET

XVITH CENTURY

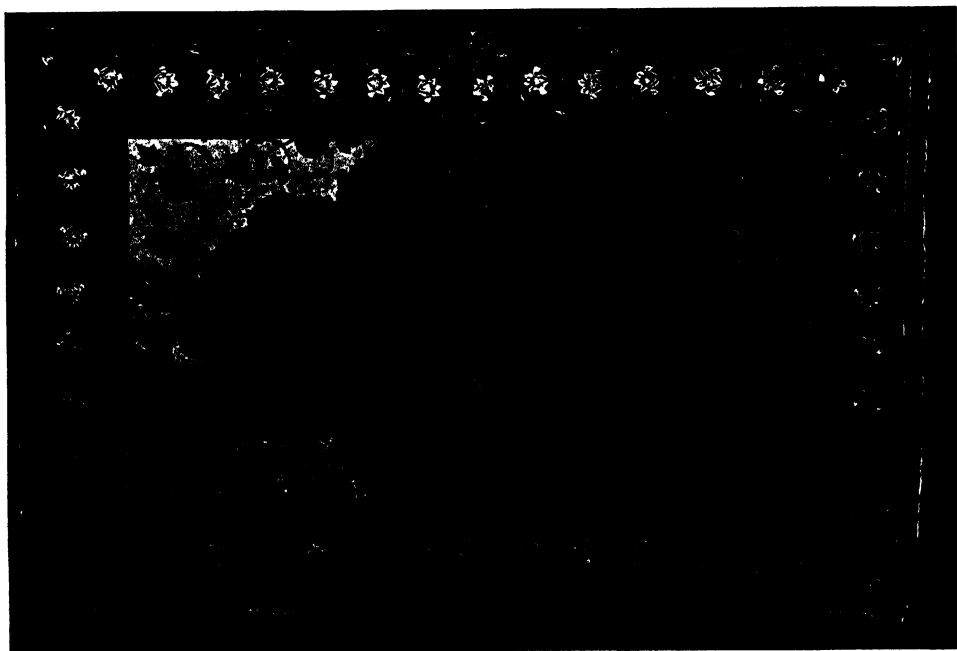
Sir Joseph Duveen, Coll.



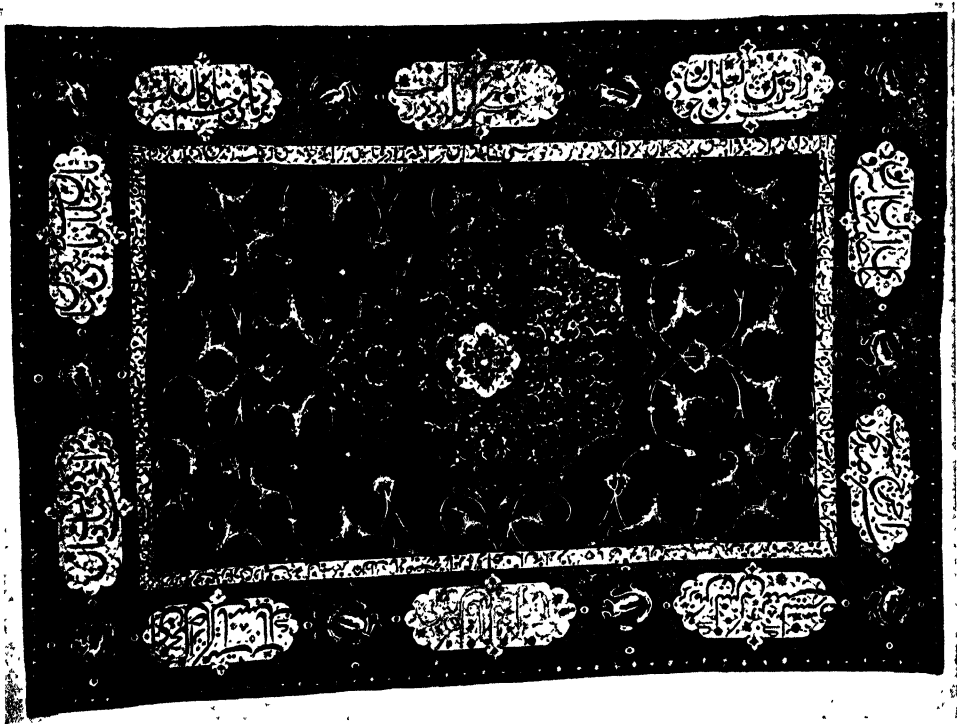
828A. EMBROIDERED COVER
NORTH-WEST PERSIA, XVIIth CENTURY
Victoria and Albert Museum



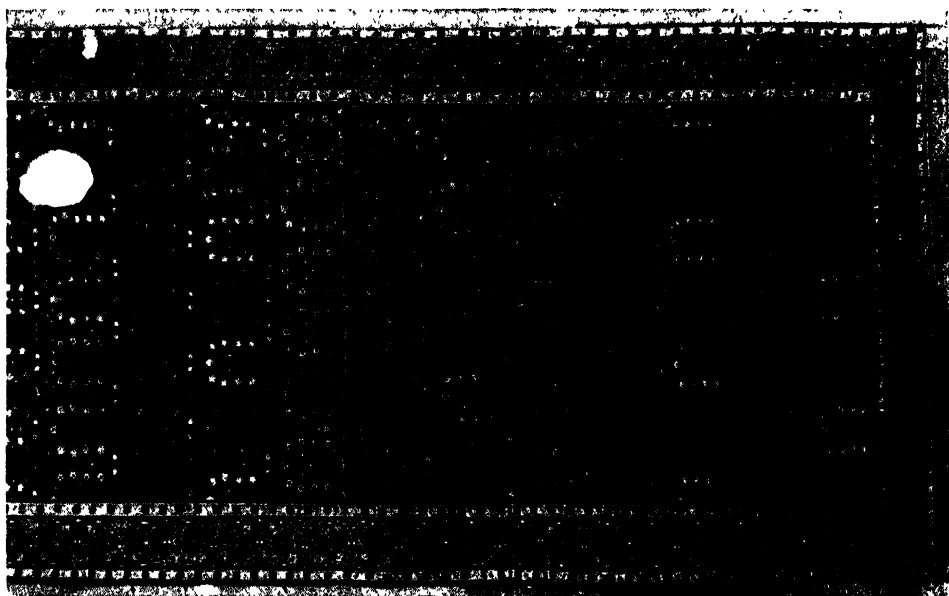
828C. EMBROIDERED COVER
NORTH-WEST PERSIA, XVIIth CENTURY
Victoria and Albert Museum



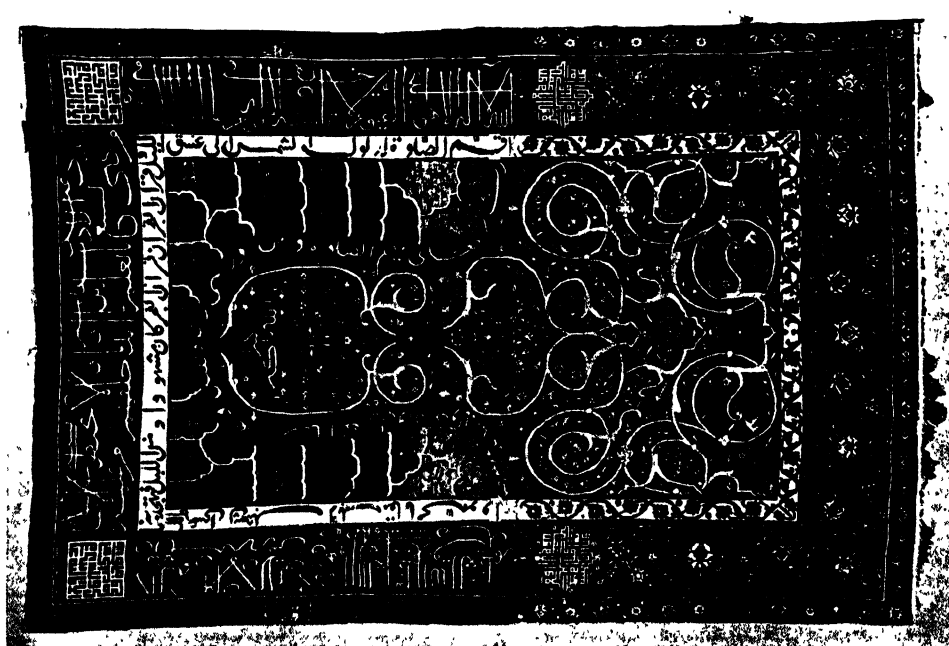
South Room. VELVET CARPET
INDO-PERSIAN, XVIIth CENTURY
Madame E. Paravicini, Coll.



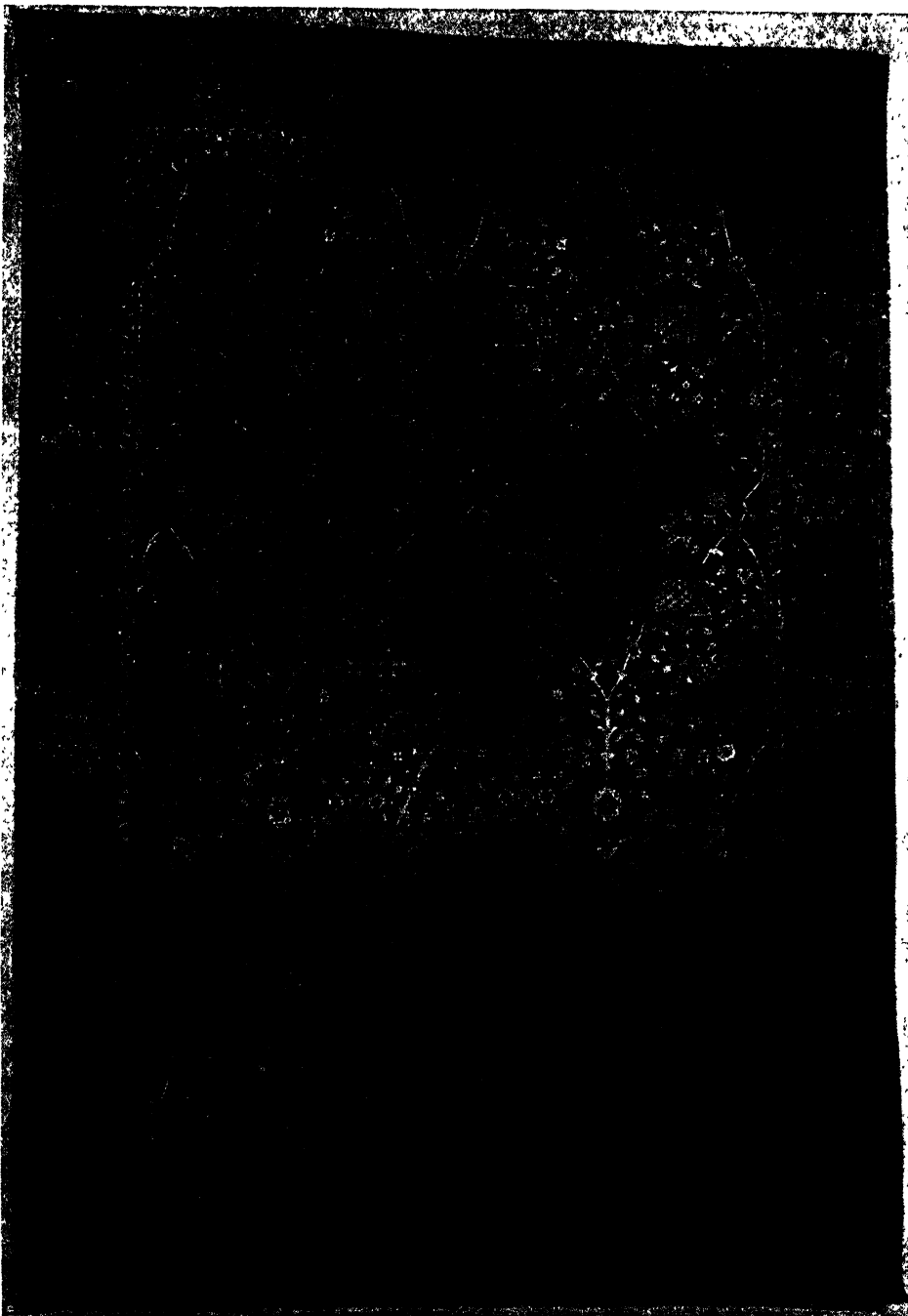
520. WOOLLEN CARPET
NORTH-WEST PERSIA, LATE XVIIth CENTURY (?)
Dr. Aley Bey Ibrahim, Coll.



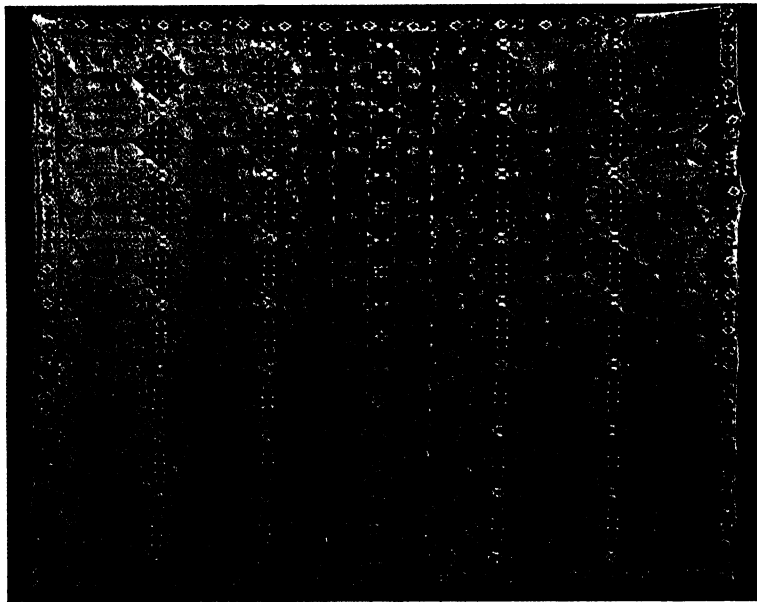
Gallery XI. BLUE HERAT CARPET
XVIIIth CENTURY
Messrs. Bernheimer, Coll.



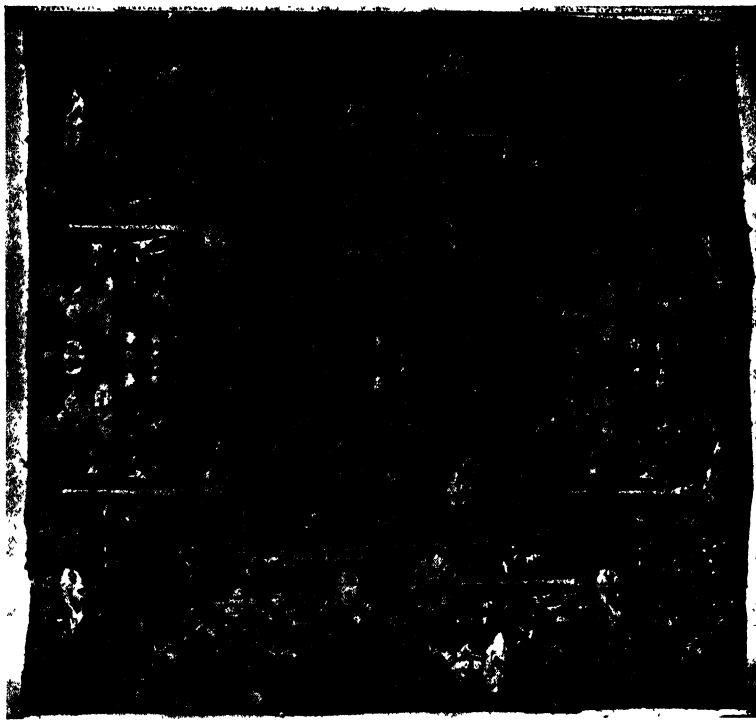
521. WOOLLEN CARPET
EAST PERSIA (?). LATE XVIIIth CENTURY
Madame E. Paravicini, Coll.



297. " VASE " CARPET
EARLY XVIIth CENTURY
F. W. Bruce, Coll.



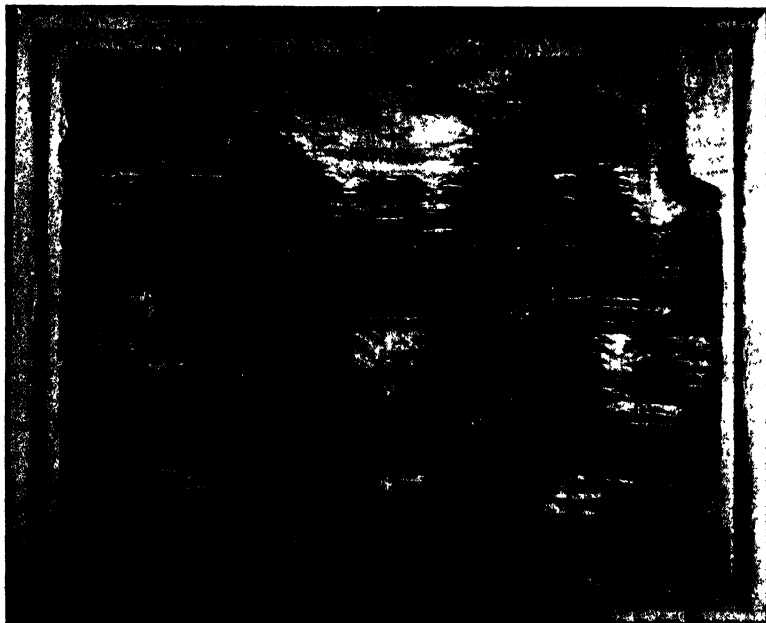
821. EMBROIDERED COVER, SILK AND COTTON
SAFAVID, CENTRAL PERSIA. XVIIth CENTURY
Victoria and Albert Museum



395. PERSIAN WOVEN SILK TEXTILE
END XVIIth CENTURY
Thaulow - Museum, Kiel



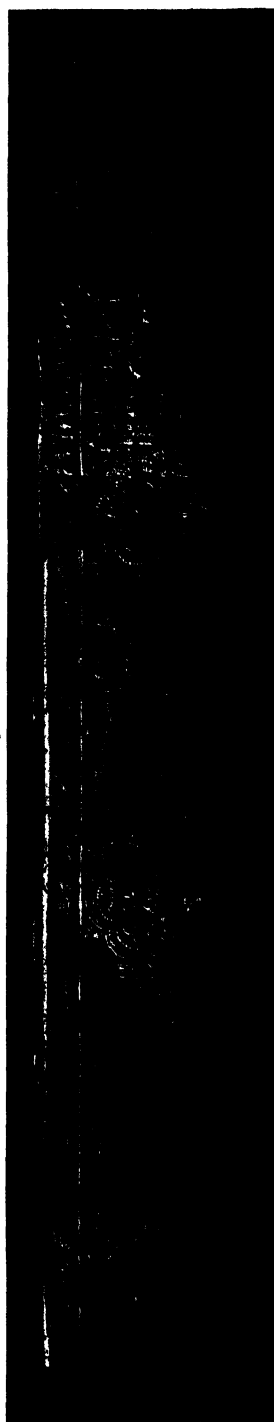
396C. SILK VELVET
EARLY XVIIIth CENTURY
Schlossmuseum, Berlin



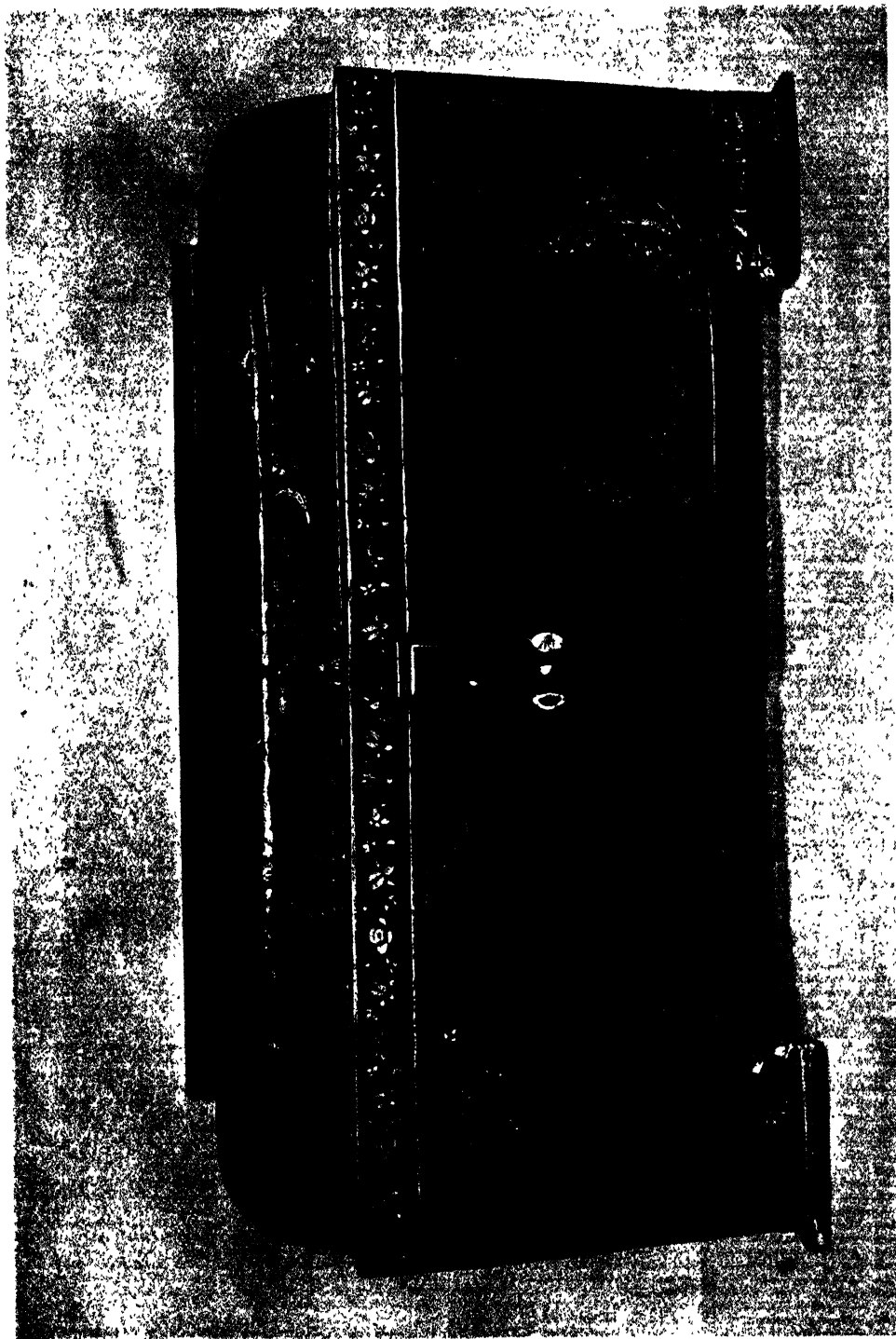
399. SILK VELVET
EARLY XVIIIth CENTURY
Bacri Frères, Coll.



South Room. FATIMID, XIITH-XIVTH CENTURY, UNDER PERSIAN INFLUENCE
Arabic Museum, Cairo



South Room. CARVED WOOD PANELS WITH SASANIAN WINGED CREST. FATIMID, XIITH-XIVTH CENTURY, UNDER PERSIAN INFLUENCE



287C. PAPIER MACHÉ CASKET

XVIII CENTURY

Victoria and Albert Museum



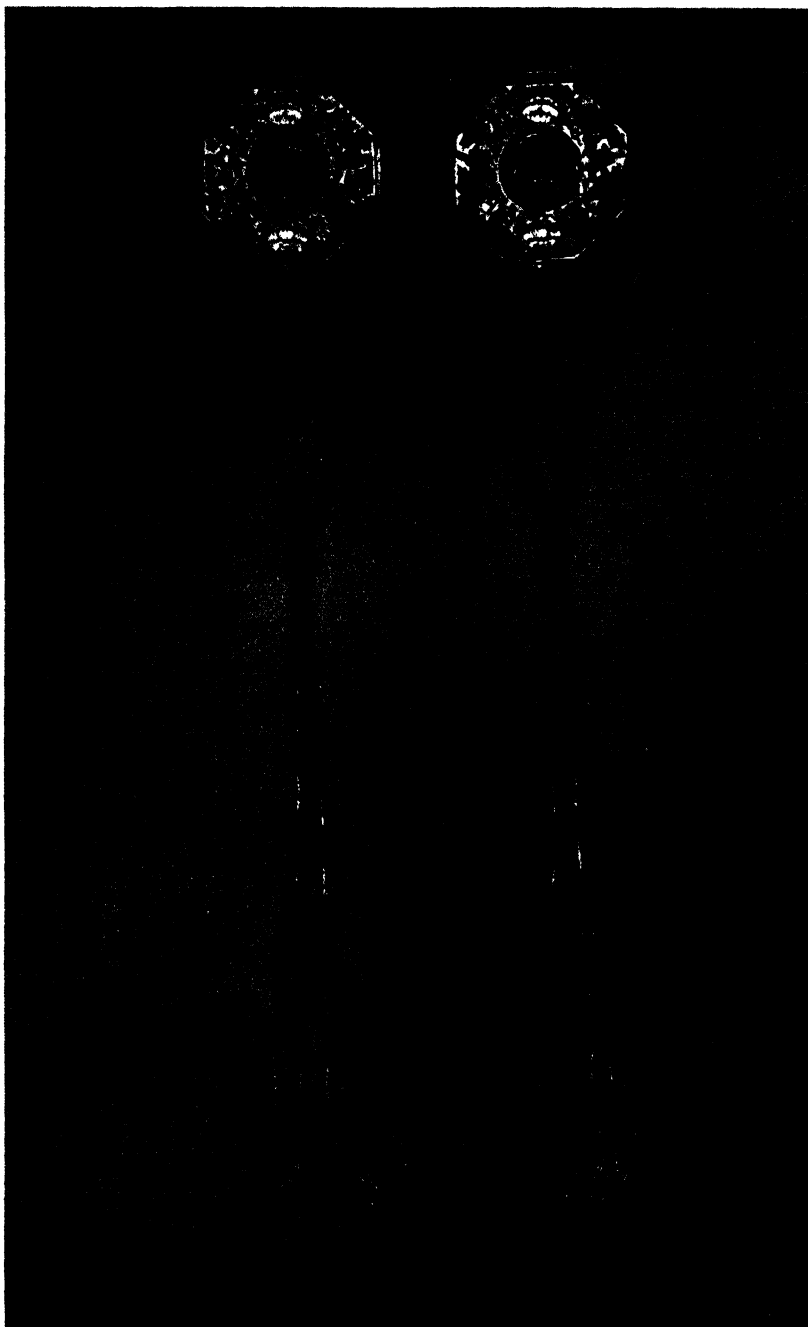
193AA. JADE BOWL, SILVER AND GOLD INLAY
XVth CENTURY

M. F. Steinmeyer, Coll.



295A. PAINTED WOODEN CHEST
EARLY XVIIth CENTURY

Kaiser Friedrich-Museum, Berlin



326B. GOLD AND ENAMEL AMULET CASES

ISFAHAN, XVIIth CENTURY

Sir Robert Clive, Coll.



South Room. PANEL, FRESCO

SAMANID (?), Xth CENTURY

Tehran Museum

HUDSON & KEARNS, Ltd.
LONDON, S.E.1

